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The Standard Operas

GEORGE P. UPTON

AND FELIX BOROWSKI

THE STANDARD OPERA GUIDE

Rev. Ed.

BLUE RIBBON BOOKS

NEW YORK

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TO THE MEMORY

OF

THEODORE THOMAS

MASTER OF MUSIC

PREFACE

THE object of the compiler of this Handbook is to present to the reader a brief but comprehensive sketch of the operas contained in the modern repertory. To this end he has consulted the best authorities, adding to the material thus collected his own observations, and in each case has presented the story of the opera, the general character of its music, its prominent scenes and numbers, — the latter in the text most familiar to opera-goers, — the date of first performances, with a statement of the original cast whenever it has been possible to obtain it, and such historical information concerning the opera and its composition as will be of interest to the reader. As many new operas have been produced since "The Standard Operas" was first published in 1885, these have been included in the new edition, although it is as yet uncertain whether some of them will become "standard" in the strict sense of the word. In a work of this kind, indeed, the selection of "standard" operas must be somewhat arbitrary. It is difficult to say where the line should be drawn. The writer's aim has been to acquaint his reader with the prominent operas of the past and the present, assuming that it may be well to know their story and musical construction whether they retain their places upon the stage or not. In preparing the present edition a few operas have been eliminated entirely. Some which appeared in the first edition have been retained for the reason that they were considered masterpieces in their time and may be of reference value to the reader. The work has been prepared for the general public rather than for musicians; and with this purpose in view, technicalities have been avoided as far as possible, the aim being to

give musically uneducated lovers of opera a clear understanding of the works they are likely to hear, and thus heighten their enjoyment. To add to their pleasure and recall delightful memories, the new edition has been illustrated generously with portraits of leading artists in their favorite roles. In a word, the operas are described rather than criticised, and presented with as much thoroughness as was possible, considering the necessarily brief space allotted to each. In the preparation of the Handbook the compiler acknowledges his indebtedness to Grove's "Dictionary of Music," Baker's "Biographical Dictionary of Musicians," Champlin and Apthorp's "Cyclopedia of Music and Musicians," and Ramann's "Opern Handbuch" for dates and other statistical information; and he has also made free use of standard musical works in his library for historical events connected with the performance and composition of the operas. He has sought to obtain accuracy of statement by verification after consultations of the best authors, and to make "Standard Operas" a popular reference for opera-goers. It only remains to submit this work to them with the hope that it may add to their enjoyment and prove a useful addition to their libraries.

G. P. U.

PREFACE TO THE REVISED EDITION

IT is scarcely necessary at this time to dwell upon the great and well-deserved popularity of Upton's "Standard Operas." For more than forty years a multitude of opera-goers has largely been dependent upon this work for its complete enjoyment of the masterpieces of dramatic composition. For it is certain that an opera cannot be completely enjoyed unless the listener understands its story; and while the interpreters of dramatic music are supposed — academically, at least — to make this story clear to their audiences by means of the text which they are singing and the acting by which they supplement the text, very few vocal artists are able to do so. And even if the enunciation of the singers was sufficiently distinct to bring their words to the ears of the listeners, the use — quite general in this country and in England — of foreign languages for operatic interpretation would cause opera to be unintelligible except to a favored few.

In providing people who take their artistic pleasures in opera houses with the plots of the works and with a little additional historical and critical information concerning them, George P. Upton was deserving of all gratitude and praise. He deserved both, not only because he did it at all, but because he did it so well.

Like most other things, opera is subject to change. It has been given to comparatively few dramatic compositions to endure throughout the years, and it has sometimes happened that operas which began with failure — as with Rossini's "The Barber of Seville" — climbed later to brilliant and permanent success. And, inversely, there have been works which, crowned at their premières with the rapturous cries of listen-

ers and many curtain-calls, vanished a few months later to that gloomy and frigid tomb wherein are buried the works that no one wants to hear. There are other operas that have their seasons of public esteem and then, for no other reason than the mutability of taste or fashion, have gone the way of oblivion. Because of this, such a work as "The Standard Operas" must necessarily take stock from time to time of the dramatic compositions which occupy its pages. The edition previous to this contained a number of operas which have since been dropped from the repertoires of the great companies in New York, Chicago and elsewhere. They have therefore been omitted from the present book; but a balance has been struck by the fact that new operas have found their way into the programs which are drawn up season by season by the impresarios, and occasional revivals have been made of older works. Such new works, or those which have been revived, will be found within these pages.

It will probably be observed that the additions which have been made by the present editor to "The Standard Operas" run — so far as descriptive matter is concerned — to greater length than has been the case in the majority of Mr. Upton's contributions to the book. This is due to the circumstance that modern opera depends for its effect as much upon incident and action as upon song. Opera-goers are often puzzled by movements on the stage that have apparently little relevance to the story as a whole. Crowds burst in excitedly upon a scene; a hero suddenly jumps rather unheroically through a window; a heroine is addressed angrily by some subordinate character on the stage — but the reason for these things is frequently a mystery to those who have not made a careful preliminary study of the libretto. It has been the aim in this new edition to set forth the significance of action in the plot as well as to describe the plot itself.

For the rest, the present editor has followed Mr. Upton's plan in certain operas in the older edition, of giving the list of characters in the works and he has supplemented this by giving also the kind of voice that is required to sing them. A few critical or descriptive remarks are added to each opera

— this in consonance with Mr. Upton's plan — and where in a modern composition — as, for instance, in Rimsky-Korsakow's "Sniegourochka" — the older practice of using set arias has been retained, the names of the arias, etc., are inserted at the proper place in the descriptive text.

It should be said in conclusion that, with the exception of some corrections in the matter of dates, Mr. Upton's text has been allowed to remain unchanged.

FELIX BOROWSKI.

CONTENTS

	Page
Albert D'	
Tiefland	1
Alfano	
Resurrection	4
Auber	
Fra Diavolo	9
Masaniello	12
Balfe	
The Bohemian Girl	15
Beethoven	
Fidelio	19
Bellini	
Norma	23
La Sonambula	25
I Puritani	27
Bizet	
Carmen	30
Les Pêcheurs de Perles	33
Boito	
Mephistopheles	37
Borodin	
Prince Igor	40
Breton	
La Dolores	45
Cadman	
The Robin Woman	47
Catalani	
Loreley	50
Charpentier	
Louise	54

CONTENTS

	Page
Debussy	
Pelleas et Melisande	57
Le Martyre de Saint Sebastian	59
De Falla	
La Vida Breve	62
Delibes	
Lakme	67
Donizetti	
The Daughter of the Regiment	70
La Favorita	72
Don Pasquale	74
Lucia di Lammermoor	76
L'Elisir d'Amore	78
Lucrezia Borgia	80
Linda di Chamouni	83
Dukas	
Ariane et Barbe Bleue	85
Février	
Monna Vanna	87
Flotow	
Martha	93
Stradella	96
Franchetti	
Germania	98
Giordano	
Andrea Chénier	100
Fedora	102
Madame Sans Gène	106
La Cena delle Beffe	113
Gluck	
Orpheus	119
Armide	121
Goldmark	
The Queen of Sheba	126
The Cricket on the Hearth	128
Gounod	
Faust	130
Romeo and Juliet	133

CONTENTS

	Page
Hadley	
Cleopatra's Night	135
Halévy	
La Juive	139
Honegger	
Judith	142
Humperdinck	
Hansel and Gretel	146
Königskinder	149
Kienzl	
Der Kuhreigen	152
Korngold	
Violanta	157
Leoncavallo	
Pagliacci	161
Leoni	
L'Oracolo	164
Marschner	
Hans Heiling	168
Mascagni	
Cavalleria Rusticana	171
Iris	173
Massenet	
Le Roi de Lahore	175
Le Cid	177
Manon	179
Esclarmonde	181
Griselidis	183
Herodiade	185
Werther	187
Cendrillon	189
Thais	190
Le Jongleur de Notre Dame	191
Don Quixote	193
La Navarraise	194
Sapho	198
Meyerbeer	
Les Huguenots	202
Robert the Devil	206

CONTENTS

MEYERBEER (Continued)	PAGE
Dinorah	209
The Prophet	212
L'Africaine	215
MONTEMEZZI	
L'Amore de Tre Re	219
MOUSSORGSKY	
Boris Godounow	223
MOZART	
The Marriage of Figaro	229
Don Giovanni	233
The Magic Flute	237
Cosi Fan Tutti	241
NICOLAI	
The Merry Wives of Windsor	248
OFFENBACH	
The Grand Duchess of Gerolstein	250
La Belle Heléne	252
Orphée aux Enfers	254
Les Contes de Hoffman	256
PONCHIELLI	
La Gioconda	258
PUCCINI	
La Boheme	262
Tosca	264
Madame Butterfly	266
Manon Lescaut	267
Le Villi	269
The Girl of the Golden West	270
Il Tabarro	273
Gianni Schicchi	275
La Rondine	278
Turandot	282
RAVEL	
L'Heure Espagnol	290
REYER	
Sigurd	293
RIMSKY-KORSAKOW	
Sniegourochka	296
Le Coq d'Or	302

CONTENTS

	Page
Rossini	
Barber of Seville	309
Semiramide	312
William Tell	315
Saint-Saëns	
Samson and Delilah	318
Henry VIII	320
Smetana	
The Bartered Bride	324
Strauss (Johann)	
The Bat	326
The Queen's Lace Handkerchief	327
The Gypsy Baron	328
Strauss (Richard)	
Feuersnot	330
Salome	332
Elektra	335
Der Rosenkavalier	336
Strawinsky	
Le Rossignol	339
Sullivan	
H. M. S. Pinafore	342
The Pirates of Penzance	344
Patience	346
Iolanthe	349
Princess Ida	351
The Mikado	353
Taylor	
The King's Henchman	356
Thomas	
Mignon	362
Hamlet	365
Tschaikowsky	
Eugen Onégin	368
Pique Dame	369
Verdi	
Ernani	372
Rigoletto	375
La Traviata	378

CONTENTS

VERDI (Continued)	PAGE
Il Trovatore	381
The Masked Ball	384
Aida	387
Othello	390
Falstaff	393
La Forza de Destino	396
WAGNER	
Rienzi	400
The Flying Dutchman	405
Tannhauser	408
Lohengrin	412
Tristan and Isolde	416
The Mastersingers of Nurnberg	419
The Ring of the Nibelung	423
Das Rheingold	430
Die Walküre	433
Siegfried	437
Die Götterdämmerung	441
Parsifal	444
WALLACE	
Maritana	451
WEBER	
Der Freischütz	456
Oberon	461
Euryanthe	465
WOLF-FERRARI	
Suzanne's Secret	468
Le Donne Curiose	469
The Jewels of the Madonna	471

ALBERT, D' (EUGENE FRANCIS CHARLES)

Tiefland

"TIEFLAND" is a musical setting of a well-known and popular Spanish drama, originally written in Catalonian by Angel Guimera, and called "Tevva Baixa." The Spanish dramatist, José Echegaray, next produced a version of it, called "Tierra Baja." An English version has been made familiar to American audiences by the actress, Bertha Kalich, as "Marta of the Lowlands." The libretto of "Tiefland" was adapted from the Catalonian version by Rudolph Lothar.

The opera was first produced in Prague in November 1903, but without marked success. It was then revised by D'Albert and brought out in Hamburg in 1907, also in Berlin, and had a long run in both cities. Its first performance in this country took place in New York, November 23, 1908.

The opera is divided into a prologue and three acts. The prologue opens among the Pyrenees Mountains and discloses the shepherd Pedro tending his flocks. He lives in solitude but has dreamed that the Lord will sometime send him a wife. The rich landowner Sebastiano appears and informs Pedro that he has brought the young girl Marta to him for his wife, and that he must leave the mountains and go down to the Lowlands for his wedding. Pedro, thinking his dream is realized, is overjoyed at the prospect, although Marta is unwilling and will not even look at Pedro. Behind Sebastiano's apparently generous proposal, however, is a dark plot. Years before this, Marta, the daughter of a strolling player, had come to the Lowlands where Sebastiano dwelt and had been induced to live with him as his mistress in consideration of his gift of a mill

to her father. As Sebastiano is now about to wed an heiress, he has plotted to marry Marta to Pedro, and at the same time continue his illicit relations with her.

The first act is devoted to Pedro's arrival at the Lowland village, where his marriage is to take place at the mill. At first he is unable to understand why the villagers, who are aware of Marta's relations to Sebastiano, make sport of him. After the wedding, Marta, wishing to avoid Sebastiano, does not go to her chamber nor accompany Pedro, all of which mystifies him still more.

In the second act Marta begins to love her husband, but Pedro's persecutions continue and at last he tells her he is going back to the hills. She begs to go with him and tells him her story, whereupon he advances with his knife as if to kill her, but his love is stronger than his rage and they decide to go together. At this moment Sebastiano enters, ejects Pedro, and makes advances to Marta.

In the last act the heiress whom Sebastiano expects to marry rejects him and he renews his advances to Marta, who calls to Pedro for help. He rushes in with his knife, but, seeing that Sebastiano is unarmed, throws it down and strangles him. Catching Marta in his arms, he rushes out with the passionate exclamation, " Back to the mountains, far from the lowlands, to sunshine, freedom, and light."

It will be seen from this brief sketch that the plot is of the simplest kind and the story merely one of elemental human passion, ending in the inevitable tragedy. It is of the same type as the subjects chosen by the writers of many modern Italian operas, for instance Mascagni in " Cavalleria Rusticana " and " Iris," Puccini in " Tosca," and Leoncavallo in " Pagliacci "; in a word, it is the jealousy and sudden passionate fury of the South, but set forth in this opera in the regular and symphonic Teutonic manner, so that its outcome is somewhat incongruous. It resembles these modern Italian music-dramas, however, in that it contains no formal numbers or sustained melodies. The composer has sought to make his music grow out of the dramatic situation, with the result that it is declamatory rather than lyrical, and yet there are strong

and beautiful moments, such as Pedro's recital of the vision of the Virgin; the shepherd's description of his killing of the wolf; and Marta's story as she sits by the fire; as well as the passionate climax, when after the tragedy they leave Tiefland and go back to the mountains. But upon the whole, like "Pagliacci" and "Cavalleria Rusticana," the interest of this opera is dramatic rather than musical. The "Marta of the Lowlands," as presented by Kalich, however, is much stronger dramatically than the "Tiefland" of D'Albert.

ALFANO (FRANCO)

Resurrection

FRANCO ALFANO was born in 1876 at Posillipo, near Naples. He received his musical training partly at the Conservatory of S. Pietro a Maiella, at Naples, and partly at the Leipzig Conservatory, where he was a pupil of Jadassohn. Alfano's first two operas were produced in Germany — "Miranda" at Leipzig (1897) and "La fonte Euschir" at Breslau (1898). "Risurrezione" was the first of the Italian master's works to be produced in his native land — it was staged at Turin in 1904 — and he has followed it by "Il Principe Zilah" (1909), "L'Ombra di don Giovanni" (1914), "Sakuntala" (1922) and "Madonna Imperia" (1926).

"Resurrection" was written 1902-1904 to a text derived, as to its story, from the novel "Resurrection" by Tolstoi. The libretto was written by Cesare Hanau. The following are the characters:

Prince Dimitri Ivanovich Nekludoff		TENOR
Sofia Ivanowna, his aunt		CONTRALTO
Caterina Mikailowna (Katucha)		SOPRANO
Matrena Pawlovna, a governess		SOPRANO
Anna, an old peasant		CONTRALTO
La Korablewa	*occupants of the women's prison*	CONTRALTO
Fenitchka		SOPRANO
The Hunchback		CONTRALTO
La Rouge		MEZZO-SOPRANO
The Bear		
Chief Warden		BASS
Vera		MEZZO-SOPRANO
Simonson		BARITONE
Peasants, political prisoners, soldiers, officers, etc.		

The first act opens in the country house in Russia of Sofia

Ivanowna on Easter Eve. The governess, Matrena, and a servant are arranging the bedroom of Prince Dimitri, who, on the point of rejoining his regiment, is about to pay a farewell visit to his aunt, Sofia Ivanowna. He is attending midnight mass with his aunt and both are momentarily expected to appear. The governess goes to the window overlooking the garden and impatiently calls Katucha, who presently enters. Katucha is an orphan who has been adopted by Sofia, and as a child she had been the playmate of Prince Dimitri. The governess orders Katucha to wait downstairs for the arriving party. Prince Dimitri and his aunt enter, followed by Katucha. The prince remarks that the young girl has grown and has become beautiful. Conversation is interrupted by Dimitri's suggestion that his aunt needs sleep. All go out, but Dimitri, as Katucha is leaving with them, makes a sign with his hand which the girl understands. The man walks up and down his room, then turns to the window, losing himself in silent contemplation of the night. He hears footsteps in the garden. It is Katucha. He calls to the girl to come up to his room. Soon she appears timidly on the threshold. Dimitri is filled with passionate emotions, but suddenly perceiving the girl's youth and innocence, outwardly restrains himself. He pretends that he has called Katucha to help him to draw the bedcurtains. As she is doing that, Dimitri kisses her on the neck. Katucha is alarmed, yet filled with ecstasy, too. The Prince makes her sit beside him and together they talk of their childhood memories and of their first kiss. Gradually Katucha succumbs to the ardent love-making of Dimitri. "Dimitri! I am yours forever!" she sighs as she sinks into the man's arms.

The second act opens at a railroad station in a small town of Little Russia. At the right is the station itself, in the background is a signal showing a red light. It is night and snow is falling. Katucha has been turned out of the house by Sofia when the latter hears of the episode in Dimitri's room, the night before he departed to join his regiment, and now the girl, benumbed by the cold, is waiting at the station with the peasant Anna, for the latter has heard that Dimitri is leaving

that night for St. Petersburg and Katucha hopes that she may appeal with success to his sense of pity and to his sense of honor, if not for herself, at least for her unborn child. Peasants come out onto the platform. An official emerges from the station and rings a bell announcing the approaching train. Dimitri has not arrived. Anna, who thinks that she hears sleigh-bells in the distance, runs a little distance down the road leading to the station. Katucha, left alone, implores the aid of heaven. Suddenly Dimitri appears with a woman, both hastening to catch the train. The girl makes an effort to intercept the Prince, who already has sped down the platform, but she is rudely stopped by a railroad official, who refuses her entrance through the gate because the train has started. With a cry of despair Katucha runs after the speeding train, Anna calling upon her to stop. Soon the two women reappear and they walk slowly through the falling snow in the direction of the village.

The third act opens in the women's prison at St. Petersburg. The first part of the act is taken up with the conversation of the female convicts. Katucha is among them. She has been accused of murdering an old man with whom she has lived and now, a fallen and dejected woman, she is waiting for the day when transportation to Siberia will be her fate. The chief warder enters to read the roll call of the prisoners who are to attend Mass in the prison chapel. The women pass out in a procession. Presently Prince Dimitri appears escorted by the head jailer, who explains that the woman — Katucha — whom he has come to see is in the chapel and will be brought in shortly. Katucha enters, but she pretends not to recognize her former lover. She asks Dimitri for money to buy cigarettes and drink, and, having received this, proceeds to put it in a hiding-place behind the stove. The Prince is filled with grief and contrition at the ruin which he has brought to the woman's life. Passionately he urges Katucha to bring back to her memory the days of happiness. And she does remember — the Easter Day on which she became an outcast, the night in which she waited at the railway station. And she remembers also her infant son and Dimitri's. The Prince asks

eagerly for the child, and Katucha tells him that it died. Once more Dimitri is filled with an agony of remorse and he implores the girl to become his wife, for God demands marriage from him as the duty of his life. Katucha bursts into laughter and then suddenly her merriment subsides and she reminds the Prince that he should have thought of his God on the day on which she fell. The girl sinks to the floor convulsed with sobs as the chief warder reminds Dimitri that the time for departure has come. The Prince tells Katucha that he will return on the morrow. As he is leaving, Dimitri takes from his pocket a little picture and gives it to the woman who is still lying, sobbing, on the ground. It is a picture of Katucha in the garden of her benefactress — the garden in Spring and she still young and beautiful.

The fourth act is an encampment of political exiles on the road to Siberia. It is Easter morn. Kritzloff, a political exile, is lying by his tent, ill and miserable but watched over by Vera. Katucha's tent is opposite, and she is sitting outside it knitting stockings. From the distance there is to be heard the monotonous chant of the criminal exiles on their way into the interior. Simonson, a political convict, walks over to Katucha's tent and he points out how fine would be a life devoted to loving and caring for those who suffer and despair. He is about to say more, but suddenly stops and declares that he will finish later. The sick Kritzloff is seized with a paroxysm of coughing and Vera calls out agitatedly for assistance. Katucha runs for her shawl and as she goes into her tent Dimitri appears in company with an officer. The Prince perceives that the hard and desperate woman of the prison has gone and it is a resurrected Katucha upon whom he is looking now. Simonson tells Dimitri that it is the desire of his life to wed Katucha but is afraid that she would not accept him without the Prince's consent. Dimitri responds that Katucha is free to do as she wishes. An officer enters with a message for the Prince. The latter informs Simonson that he will speak to Katucha and that if she loves him he will go. Dimitri is reading the message which he has received when Katucha enters. He points to the paper and

tells her that it contains her pardon, which has just come from the Governor. Katucha receives this information with indifference and Dimitri then informs her that Simonson loves her and that she has the choice of two alternatives — that of marrying the exile or of joining her fate with his. The woman, without looking at Dimitri, declares that she will marry Simonson because she likes him. Dimitri is hurt and, passionately declares that Katucha is leaving him without a word of consolation. This cry wrings from Katucha the confession that she loves Dimitri with the same ardor and the same passion as of yore, but she swears before God that she will never marry him, that her old life has ended and her new life has begun. As Dimitri slowly leaves the scene the Easter bells are heard in the distance and Katucha kneels and prays in silence.

The worth of Alfano's opera is beyond question. That the style of its music is thoroughly the composer's own is scarcely to be said. There are influences in it of Puccini and Giordano, but the admirable melodic inspiration, the theatrical effectiveness, the masterly handling of the orchestra, the subtlety of characterization in "Resurrection" are worthy of all praise.

The principal points of interest in the work include Dimitri's protestations of love to Katucha and her response ("Tu sentais ton coeur") in the first act; the duet at the end of the act; Katucha's "Dimitri m'a tant aimée" and her prayer "Dieu de grace" in the second act; Katucha's narration of her old life to her companions in prison and Dimitri's "Pense aux heures lointaines" in that same scene of the third act and the final duet between Dimitri and Katucha in the final scene of the last act.

F. B.

AUBER (DANIEL FRANÇOIS ESPRIT)

Fra Diavolo

"FRA DIAVOLO," opera comique, in three acts, words by Scribe, was first produced at the Opera Comique, Paris, January 28, 1830; in English, at Drury Lane, London, November 3, 1831; in Italian, at the Lyceum, London, July 9, 1857, for which occasion the spoken dialogue was converted into accompanied recitative. The composer himself also, in fitting it for the Italian stage, made some changes in the concerted music and added several morceaux. The original Italian cast was as follows:

Zerlina	Mme. Bosio.
Lady Allcash	Mlle. Marai.
Fra Diavolo	Sig. Gardoni.
Lord Allcash	Sig. Ronconi.
Beppo	Sig. Tagliafico.
Giacomo	Sig. Zelger.

The original of the story of "Fra Diavolo" is to be found in Lesueur's opera, "La Caverne," afterwards arranged as a spectacular piece and produced in Paris in 1808 by Cuvellier and Franconi, and again in Vienna in 1822 as a spectacle-pantomime, under the title of "The Robber of the Abruzzi." In Scribe's adaptation the bandit, Fra Diavolo, encounters an English nobleman and his pretty and susceptible wife, Lord and Lady Allcash, at the inn of Terracina, kept by Matteo, whose daughter Zerlina is loved by Lorenzo, a young soldier, on the eve of starting to capture Fra Diavolo when the action of the opera begins. In the first scene the English couple enter in great alarm, having narrowly escaped the robbery of all their valuables by Fra Diavolo's band. The

bandit himself, who has followed them on their journey in the disguise of a marquis, and has been particularly attentive to the lady, enters the inn just as Lord Allcash has been reproving his wife for her familiarity with a stranger. A quarrel ensues in a duet of a very humorous character ("I don't object"). Upon the entrance of Fra Diavolo, a quintet ("Oh, Rapture unbounded!") occurs, which is one of the most effective and admirably harmonized ensembles Auber has ever written. Fra Diavolo learns the trick by which they saved the most of their valuables, and, enraged at the failure of his band, lays his own plan to secure them. In an interview with Zerlina, she, mistaking him for the Marquis, tells him the story of Fra Diavolo in a romanza ("On yonder Rock reclining"), which is so fresh, vigorous, and full of color, that it has become a favorite the world over. To further his schemes, Fra Diavolo makes love to Lady Allcash and sings a graceful barcarole to her ("The Gondolier, fond Passion's Slave"), accompanying himself on the mandolin. Lord Allcash interrupts the song, and the trio, "Bravi, Bravi," occurs, which leads up to the finale of the act. Fra Diavolo eludes the carbineers, who have returned, and they resume their search for him, leaving him unmolested to perfect his plans for the robbery.

The second act introduces Zerlina in her chamber about to retire. She first lights Lord and Lady Allcash to their room, a running conversation occurring between them in a trio ("Let us, I pray, good Wife, to rest"), which is one of the best numbers in the work. Before Zerlina returns to her chamber, Fra Diavolo and his companions, Beppo and Giacomo, conceal themselves in a closet, and, somewhat in violation of dramatic consistency, Fra Diavolo sings the beautiful serenade, "Young Agnes," which had been agreed upon as a signal to his comrades that the coast was clear. Zerlina enters and after a pretty cavatina ("'T is To-morrow") and a prayer, charming for its simplicity ("Oh, Holy Virgin"), retires to rest. The robbers, in attempting to cross her room, partially arouse her. One of them rushes to the bed to stab her, but falls back awestricken as she murmurs her prayer

and sinks to rest again. The trio which marks this scene, sung pianissimo, is quaint and simple and yet very dramatic. The noise of the carbineers returning outside interrupts the plan of the robbers. They conceal themselves in the closet again. Zerlina rises and dresses herself. Lord and Lady Allcash rush in *en déshabillé* to find out the cause of the uproar. Lorenzo enters to greet Zerlina, when a sudden noise in the closet disturbs the company. Fra Diavolo, knowing he will be detected, boldly steps out into the room and declares that he is there to keep an appointment with Zerlina. Lorenzo challenges him, and he promises to give him satisfaction in the morning, and coolly effects his escape. One of his comrades, however, is captured, and to secure his own liberty agrees to betray his chief.

The third act introduces Fra Diavolo once more among his native mountains, and there is the real breath and vigor of the mountain air in his opening song ("Proudly and wide my Standard flies"), and rollicking freedom in the rondeau which follows it ("Then since Life glides so fast away"). He exults in his liberty, and gleefully looks forward to a meeting with Lord and Lady Allcash, which he anticipates will redound to his personal profit. His exultation is interrupted by the entrance of the villagers arrayed in festival attire in honor of the approaching wedding ceremonies, singing a bright pastoral chorus ("Oh, Holy Virgin! bright and fair"). The finale of the act is occupied with the development of the scheme between Lorenzo, Beppo, and Giacomo, to ensnare Fra Diavolo and compass his death; and with the final tragedy, in which Fra Diavolo meets his doom at the hands of the carbineers, but not before he has declared Zerlina's innocence. This finale is strong and very dramatic, and yet at the same time simple, natural, and unstudied. The opera itself has always been a favorite, not alone for its naturalness and quiet grace, but for the bright and even boisterous humor, which is displayed by the typical English tourist, who was for the first time introduced in opera by Scribe. The text is full of spirit and gayety, and these qualities are admirably reflected in the sparkling music of Auber.

How well it was adapted for musical treatment is shown by the fact that "Fra Diavolo" made Auber's reputation at the Opera Comique.

Masaniello

"Masaniello," or "La Muette de Portici," lyric opera in five acts, words by Scribe and Delavigne, was first produced at Paris, February 29, 1828; in English, at London, May 4, 1829; and in Italian, at London, March 15, 1849. The original cast included Mme. Damoreau-Cinti as Elvira, Mlle. Noblet as Fenella, and M. Massol as Pietro. In the Italian version, Sig. Mario, Mme. Dorus-Gras, and Mlle. Leroux, a famous mime and dancer, took the principal parts; while in its English dress, Braham created one of the greatest successes on record, and established it as the favorite opera of Auber among Englishmen.

The scene of the opera is laid near Naples. The first act opens upon the festivities attending the nuptials of Alphonso, son of the Duke of Arcos, and the Princess Elvira. After a chorus of rejoicing, the latter enters and sings a brilliant cavatina ("O, bel Momento") expressive of her happiness. In the fourth scene the festivities are interrupted by the appearance of Fenella, the dumb girl, who implores the princess to save her from Selva, one of the Duke's officers, who is seeking to return her to prison, from which she has escaped, and where she has been confined at the orders of some unknown cavalier who has been persecuting her. The part of Fenella is of course expressed by pantomime throughout. The remainder of the act is intensely dramatic. Elvira promises to protect Fenella, and then, after some spirited choruses by the soldiers, enters the chapel with Alphonso. During the ceremony Fenella discovers that he is her betrayer. She attempts to go in, but is prevented by the soldiers. On the return of the newly wedded pair Fenella meets Elvira and denounces her husband, and the scene ends with a genuine Italian finale of excitement.

The second act opens on the seashore, and shows the fisher-

men busy with their nets and boats. Masaniello, brother of Fenella, enters, brooding upon the wrongs of the people, and is implored by the fishermen to cheer them with a song. He replies with the barcarole, "Piu bello sorse il giorno." His friend Pietro enters and they join in a duet ("Sara il morir") of a most vigorous and impassioned character, expressive of Masaniello's grief for his sister and their mutual resolution to strike a blow for freedom. At the conclusion of the duet he finds Fenella preparing to throw herself into the sea. He calls to her and she rushes into his arms and describes to him the story of her wrongs. He vows revenge, and in a martial finale, which must have been inspired by the revolutionary feeling with which the whole atmosphere was charged at the time Auber wrote (1828), incites the fishermen and people to rise in revolt against their tyrannical oppressors.

In the third act, after a passionate aria ("Il pianto rasciuga") by Elvira, we are introduced to the market-place, crowded with market-girls and fishermen disposing of their fruits and fish. After a lively chorus, a fascinating and genuine Neapolitan tarantella is danced. The merry scene speedily changes to one of turmoil and distress. Selva attempts to arrest Fenella, but the fishermen rescue her and Masaniello gives the signal for the general uprising. Before the combat begins, all kneel and sing the celebrated prayer, "Nume del Ciel," taken from one of Auber's early masses, and one of his most inspired efforts.

The fourth act opens in Masaniello's cottage. He deplores the coming horrors of the day in a grand aria ("Dio! di me disponesti") which is very dramatic in its quality. Fenella enters, and after describing the tumult in the city sinks exhausted with fatigue. As she falls asleep he sings a slumber song ("Scendi, O sonno dal ciel"), a most exquisite melody, universally known as "L'Air du Sommeil." At its close Pietro enters and once more rouses Masaniello to revenge by informing him that Alphonso has escaped. After they leave the cottage, the latter and Elvira enter and implore protection. Fenella is moved to mercy, and a concerted number follows in which Masaniello promises safety and is

denounced by Pietro for his weakness. In the finale, the magistrates and citizens enter, bearing the keys of the town and the royal insignia, and declare Masaniello king in a chorus of a very inspiriting and brilliant character.

The last act is very powerful, both dramatically and musically. It opens in the grounds of the Viceroy's palace, and Vesuvius is seen in the distance, its smoke portending an eruption. Pietro and companions enter with wine-cups in their hands, as from a banquet, and the former sings a barcarole ("Ve' come il vento irato"). At its close other fishermen enter and excitedly announce that troops are moving against the people, that Vesuvius is about to burst into flame, and that Masaniello, their leader, has lost his reason. This is confirmed by the appearance of the hero in disordered attire, singing music through which fragments of the fishermen's songs as they rise in his disturbed brain are filtered. Fenella rouses him from his dejection, and he once more turns and plunges into the fight, only to be killed by his own comrades. On learning of her brother's death she unites the hands of Alphonso and Elvira, and then in despair throws herself into the burning lava of Vesuvius.

"Masaniello" made Auber's fame at the Grand Opera, as "Fra Diavolo" made it at the Opera Comique, but it has no points in common with that or any other of his works. It is serious throughout, and full of power, impetuosity, and broad dramatic treatment. Even Richard Wagner conceded its vigor, bold effects, and original harmonies. Its melodies are spontaneous, its instrumentation full of color, and its stirring incidents are always vigorously handled. In comparison with his other works it seems like an inspiration. It is full of the revolutionary spirit, and its performance in Brussels in 1830 was the cause of the riots that drove the Dutch out of Belgium.

BALFE (MICHAEL WILLIAM)

The Bohemian Girl

"THE Bohemian Girl," grand opera in three acts, words by Bunn, adapted from St. George's ballet of "The Gypsy," performed at the Paris Grand Opera in 1839 — itself taken from a romance by Cervantes — was first produced in London, November 27, 1843, at Drury Lane, with the following cast:

Arline	Miss Romer.
Thaddeus	Mr. Harrison.
Gypsy Queen	Miss Betts.
Devilshoof	Mr. Stretton.
Count Arnheim	Mr. Borrani.
Florestein	Mr. Durnset.

The fame of "The Bohemian Girl" was not confined to England. It was translated into various European languages, and was one of the few English operas which secured a favorable hearing even in critical Germany. In its Italian form it was produced at Drury Lane as "La Zingara," February 6, 1858, with Mlle. Piccolomini as Arline; and also had the honor of being selected for the state performance connected with the marriage of the Princess Royal. The French version, under the name of "La Bohémienne," for which Balfe added several numbers, besides enlarging it to five acts, was produced at the Théâtre Lyrique, Paris, in December, 1869, and gained for him the Cross of the Legion of Honor.

The scene of the opera is laid in Austria, and the first act introduces us to the chateau and grounds of Count Arnheim, Governor of Presburg, whose retainers are prepar-

ing for the chase. After a short chorus the Count enters with his little daughter Arline and his nephew Florestein. The Count sings a short solo ("A Soldier's Life"), and as the choral response by his retainers and hunters dies away and they leave the scene, Thaddeus, a Polish exile and fugitive, rushes in excitedly, seeking to escape the Austrian soldiers. His opening number ("'T is sad to leave your Fatherland") is a very pathetic song. At its end a troop of gypsies enter, headed by Devilshoof, singing a blithe chorus ("In the Gypsy's Life you may read"). He hears Thaddeus's story and induces him to join them. Before the animated strains fairly cease, Florestein and some of the hunters dash across the grounds in quest of Arline, who has been attacked by a stag. Thaddeus, seizing a rifle, joins them, and rescues the child by killing the animal. The Count overwhelms him with gratitude, and urges him to join in the coming festivities. He consents, and at the banquet produces a commotion by refusing to drink the health of the Emperor. The soldiers are about to rush upon him, when Devilshoof interferes. The gypsy is arrested for his temerity, and taken into the castle. Thaddeus departs and the festivities are resumed, but are speedily interrupted again by the escape of Devilshoof, who takes Arline with him. The finale of the act is stirring, and contains one number, a prayer ("Thou who in Might supreme"), which is extremely effective.

Twelve years elapse between the first and second acts, and during this time Count Arnheim has received no tidings of Arline, and has given her up as lost forever. The act opens in the gypsy camp in the suburbs of Presburg. Arline is seen asleep in the tent of the Queen, with Thaddeus watching her. After a quaint little chorus ("Silence, Silence, the Lady Moon") sung by the gypsies, they depart in quest of plunder, headed by Devilshoof, and soon find their victim in the person of the foppish and half-drunken Florestein, who is returning from a revel. He is speedily relieved of his jewelry, among which is a medallion, which is carried off by Devilshoof. As the gypsies disappear,

Arline wakes and relates her dream to Thaddeus in the joyous and well-known song (" I dreamed I dwelt in marble Halls "). At the close of the ballad Thaddeus tells her the meaning of the scar upon her arm, and reveals himself as her rescuer, but does not disclose to her the mystery of her birth. A musical dialogue, with its ensemble, " The Secret of her Birth," follows. Thaddeus declares his love for her just as the Queen, who is also in love with Thaddeus, enters. Arline also confesses her love for Thaddeus, and, according to the custom of the tribe, the Queen unites them, at the same time vowing vengeance against the pair.

The scene now changes to a street in the city. A great fair is in progress, and the gypsies, as usual, resort to it. Arline enters at their head, joyously singing, to the accompaniment of the rattling castanets, " Come with the Gypsy Bride "; her companions, blithely tripping along, responding with the chorus, " In the Gypsy's Life you may read." They disappear down the street and reappear in the public plaza. Arline, the Queen, Devilshoof, and Thaddeus sing an unaccompanied quartet (" From the Valleys and Hills "), a number characterized by grace and flowing harmony. As they mingle among the people an altercation occurs between Arline and Florestein, who has attempted to insult her. The Queen recognizes Florestein as the owner of the medallion, and for her courage in resenting the insult maliciously presents Arline with it. Shortly afterwards he observes the medallion on Arline's neck, and has her arrested for theft. The next scene opens in the hall of justice. Count Arnheim enters with a sad countenance, and as he observes Arline's portrait, gives vent to his sorrow in the well-known melancholy reverie, " The Heart bowed down." Arline is brought before him for trial. As it progresses he observes the scar upon her arm and asks its cause. She tells the story which Thaddeus had told her, and this solves the mystery. The Count recognizes his daughter, and the act closes with a pretty ensemble (" Praised be the Will of Heaven ").

The last act opens in the salon of Count Arnheim. Arline is restored to her old position, but her love for Thaddeus

remains. He finds an opportunity to have a meeting with her, through the cunning of Devilshoof, who accompanies him. He once more tells his love in the tender and impassioned song, "When other Lips and other Hearts," and she promises to be faithful to him. As the sound of approaching steps is heard, Thaddeus and his companion conceal themselves. A large company enter, and Arline is presented to them. During the ceremony a closely veiled woman appears, and when questioned acknowledges she is the Gypsy Queen. She reveals the hiding-place of her companions, and Thaddeus is dragged forth and ordered to leave the house. Arline declares her love for him, and her intention to go with him. She implores her father to relent. Thaddeus avows his noble descent, and boasts his ancestry and deeds in battle in the stirring martial song, "When the fair Land of Poland." The Count finally yields and gives his daughter to Thaddeus. The Queen, filled with rage and despair, induces one of the tribe to fire at him as he is embracing Arline; but by a timely movement of Devilshoof the bullet intended for Thaddeus pierces the breast of the Queen. As the curtain falls, the old song of the gypsies is heard again as they disappear in the distance with Devilshoof at their head.

Many of the operas of Balfe, like other ballad operas, have become unfashionable; but it is doubtful whether "The Bohemian Girl" will ever lose its attraction for those who delight in song-melody, charming orchestration, and sparkling, animated choruses. It leaped into popularity at a bound, and its pretty melodies are still as fresh as when they were first sung.

BEETHOVEN (LUDWIG VAN)

Fidelio

"FIDELIO, oder die eheliche Liebe" ("Fidelio, or Conjugal Love"), grand opera in two acts, words by Sonnleithner, translated freely from Bouilly's "Léonore, ou l'Amour Conjugal," was first produced at the Theatre An der Wien, Vienna, November 20, 1805, the work at that time being in three acts. A translation of the original programme of that performance, with the exception of the usual prices of admission, is appended:

IMPERIAL AND ROYAL THEATRE AN DER WIEN.
NEW OPERA.

To-day, Wednesday, 20 November, 1805, at the Imperial and Royal Theatre An der Wien, will be given for the first time

FIDELIO;
Or, CONJUGAL LOVE.

Opera in three acts, translated freely from the French text by
JOSEPH SONNLEITHNER.
The music is by LUDWIG VAN BEETHOVEN.

Dramatis Personæ

Don Fernando, Minister	Herr WEINKOFF.
Don Pizarro, Governor of a State Prison	Herr MEIER.
Florestan, prisoner	Herr DEMMER.
Leonora, his wife, under the name of *Fidelio*	Fräulein MILDER.
Rocco, chief jailer	Herr ROTHE.
Marcellina, his daughter	Fräulein MÜLLER.
Jacquino, turnkey	Herr CACHE.
Captain of the Guard	Herr MEISTER.

Prisoners, Guards, People.

The action passes in a State prison in Spain, a few leagues from Seville.
The piece can be procured at the box-office for fifteen kreutzers.

During its first season the opera was performed three times and then withdrawn. Breuning reduced it to two acts,

and two or three of the musical numbers were sacrificed, and in this form it was played twice at the Imperial Private Theatre and again withdrawn. On these occasions it had been given under Beethoven's favorite title, "Léonore." In 1814 Treitschke revised it, and it was produced at the Kärnthnerthor Theatre, Vienna, May 23, of that year, as "Fidelio," which title it has ever since retained. Its first performance in Paris was at the Théâtre Lyrique, May 5, 1860; in London, at the King's Theatre, May 18, 1832; and in English at Covent Garden, June 12, 1835, with Malibran in the title role. Beethoven wrote four overtures for this great work. The first was composed in 1805, the second in 1806, the third in 1807, and the fourth in 1814. It is curious that there has always been a confusion in their numbering, and the error remains to this day. What is called No. 1 is in reality No. 3, and was composed for a performance of the opera at Prague, the previous overture having been too difficult for the string section of the orchestra. The splendid "Leonora," No. 3, is in reality No. 2, and the No. 2 is No. 1. The fourth, or the "Fidelio" overture, contains a new set of themes, but the "Leonora" is the grandest of them all.

The entire action of the opera transpires in a Spanish prison, of which Don Pizarro is governor and Rocco the jailer. The porter of the prison is Jacquino, who is in love with Marcellina, daughter of Rocco, and she in turn is in love with Fidelio, Rocco's assistant, who has assumed male disguise the better to assist her in her plans for the rescue of her husband, Florestan, a Spanish nobleman. The latter, who is the victim of Don Pizarro's hatred because he had thwarted some of his evil designs, has been imprisoned by him unknown to the world, and is slowly starving to death. Leonora, his wife, who in some way has discovered that her husband is in the prison, has obtained employment from Rocco, disguised as the young man Fidelio.

The opera opens with a charming, playful love scene between Jacquino and Marcellina, whom the former is teasing to marry him. She puts him off, and as he sorrowfully

departs, sings the Hope aria, "Die Hoffnung," a fresh, smoothly flowing melody, in which she pictures the delight of a life with Fidelio. At its close Rocco enters with the despondent Jacquino, shortly followed by Fidelio, who is very much fatigued. The love episode is brought out in the famous canon quartet, "Mir ist so wunderbar," one of the most beautiful and restful numbers in the opera. Rocco promises Marcellina's hand to Fidelio as the reward of her fidelity, but in the characteristic and sonorous Gold song, "Hat man nicht auch Geld daneben," reminds them that money as well as love is necessary to housekeeping. In the next scene, while Don Pizarro is giving instructions to Rocco, a packet of letters is delivered to him, one of which informs him that Don Fernando is coming the next day to inspect the prison, as he has been informed it contains several victims of arbitrary power. He at once determines that Florestan shall die, and gives vent to his wrath in a furious dramatic aria ("Ha! welch ein Augenblick!"). He attempts to bribe Rocco to aid him. The jailer at first refuses, but subsequently, after a stormy duet, consents to dig the grave. Fidelio has overheard the scheme, and, as they disappear, rushes forward and sings the great aria, "Abscheulicher!" one of the grandest and most impassioned illustrations of dramatic intensity in the whole realm of music. The recitative expresses intense horror at the intended murder, then subsides into piteous sorrow, and at last leads into the glorious adagio, "Komm Hoffnung," in which she sings of the immortal power of love. The last scene of the act introduces the strong chorus of the prisoners as they come out in the yard for air and sunlight, after which Rocco relates to Fidelio his interview with Don Pizarro. The latter orders the jailer to return the prisoners to their dungeons and go on with the digging of the grave, and the act closes.

The second act opens in Florestan's dungeon. The prisoner sings an intensely mournful aria ("In des Lebens Frühlingstagen"), which has a rapturous finale ("Und spür' Ich nicht linde"), as he sees his wife in a vision. Rocco and Fidelio enter and begin digging the grave, to the accom-

paniment of sepulchral music. She discovers that Florestan has sunk back exhausted, and as she restores him recognizes her husband. Don Pizarro enters, and after ordering Fidelio away, who meanwhile conceals herself, attempts to stab Florestan. Fidelio, who has been closely watching him, springs forward with a shriek, and interposes herself between him and her husband. He once more advances to carry out his purpose, when Fidelio draws a pistol and defies him. As she does so the sound of a trumpet is heard outside announcing the arrival of Don Fernando. Don Pizarro rushes out in despair, and Florestan and Leonora, no longer Fidelio, join in a duet ("O namenlose Freude") which is the very ecstasy of happiness. In the last scene Don Fernando sets Florestan and the other prisoners free in the name of the King. Pizarro is revealed in his true character, and is led away to punishment. The happy pair are reunited, and Marcellina, to Jacquino's delight, consents to marry him. The act closes with a general song of jubilee. As a drama and as an opera, "Fidelio" stands almost alone in its perfect purity, in the moral grandeur of its subject, and in the resplendent ideality of its music.

BELLINI (VINCENZO)

Norma

"NORMA," serious opera in two acts, words by Romani, was first produced December 26, 1831 at Milan, with the principal parts cast as follows:

Norma	Mme Pasta.
Adalgisa	Mme. Grisi.
Pollione	Sig. Donzelli.

It was first heard in London in 1833, and in Paris in 1855, and Planché's English version of it was produced at Drury Lane in 1837. The scene of the opera is laid among the Druids, in Gaul, after its occupation by the Roman legions. In the first scene the Druids enter with Oroveso, their priest, to the impressive strains of a religious march which is almost as familiar as a household word. The priest announces that Norma, the high priestess, will come and cut the sacred branch and give the signal for the expulsion of the Romans. The next scene introduces Pollione, the Roman proconsul, to whom Norma, in defiance of her faith and traditions, has bound herself in secret marriage, and by whom she has had two children. In a charmingly melodious scena ("Meco all' altar di Venere") he reveals his faithlessness and guilty love for Adalgisa, a young virgin of the temple, who has consented to abandon her religion and fly with him to Rome. In the fourth scene Norma enters attended by her priestesses, and denounces the Druids for their warlike disposition, declaring that the time has not yet come for shaking off the yoke of Rome, and that when it does she will give the signal from their altar. After cutting the sacred mistletoe,

she comes forward and invokes peace from the moon in that exquisite prayer, "Casta diva," which electrified the world with its beauty and tenderness, and still holds its place in popular favor, not alone by the grace of its embellishments, but by the pathos of its melody. It is followed by another cavatina of almost equal beauty and tenderness ("Ah! bello a me ritorno"). In the next scene Adalgisa, retiring from the sacred rites, sings of her love for Pollione, and as she closes is met by the proconsul, who once more urges her to fly to Rome with him. The duet between them is one of great power and beauty, and contains a strikingly passionate number for the tenor ("Va, crudele"). Oppressed by her conscience, she reveals her fatal promise to Norma, and implores absolution from her vows. Norma yields to her entreaties, but when she inquires the name and country of her lover, and Adalgisa points to Pollione as he enters Norma's sanctuary, all the priestess's love turns to wrath. In this scene the duet, "Perdoni e ti compiango," is one of exceeding loveliness and peculiarly melodious tenderness. The act closes with a terzetto of great power ("O! di qual sei tu"), in which both the priestess and Adalgisa furiously denounce the faithless Pollione. In the midst of their imprecations the sound of the sacred shield is heard calling Norma to the rites.

The second act opens in Norma's dwelling, and discovers her children asleep on a couch. Norma enters with the purpose of killing them, but the maternal instinct overcomes her vengeful thought that they are Pollione's children. Adalgisa appears, and Norma announces her intention to place her children in the virgin's hands, and send her and them to Pollione while she will expiate her offence on the funeral pyre. Adalgisa pleads with her not to abandon Pollione, who will return to her repentant; and the most effective number in the opera ensues, — the grand duet containing two of Bellini's most beautiful inspirations, the "Deh! con te li prendi" and the familiar "Mira, O Norma." Pollione, maddened by his passion for Adalgisa, impiously attempts to tear her from the altar in the temple of Irminsul, where-

upon Norma enters the temple and strikes the sacred shield summoning the Druids. They meet, and she declares the meaning of the signal is war, slaughter, and destruction. She chants a hymn ("Guerra, guerra"), which is full of the very fury of battle. Pollione, who has been intercepted in the temple, is brought before her. Love is still stronger than resentment with her. In a very dramatic scena ("In mia Mano alfintu sei") she informs him he is in her power, but she will let him escape if he will renounce Adalgisa and leave the country. He declares death would be preferable; whereupon she threatens to denounce Adalgisa. Pity overcomes anger, however. She snatches the sacred wreath from her brow and declares herself the guilty one. Too late Pollione discovers the worth of the woman he has abandoned, and a beautiful duet ("Qual cor tradisti") forms the closing number. She ascends the funeral pyre with Pollione, and in its flames they are purged of earthly crime. It is a memorable fact in the history of this opera, that on its first performance it was coldly received, and the Italian critics declared it had no vitality; though there are few operas in which such intense dramatic effect has been produced with simple melodic force.

La Sonnambula

"La Sonnambula," opera in two acts, words by Romani, was first produced in Milan, March 6, 1831, with the following cast:

Amina	Mme. Pasta.
Elvino	Sig. Rubini.
Rodolfo	Sig. Mariano.
Lisa	Mme. Toccani.

La Sonnambula was brought out in the same year in Paris and London, and two years after in English, with Malibran

as Amina. The subject of the story was taken from a vaudeville and ballet by Scribe. The scene is laid in Switzerland. Amina, an orphan, the ward of Teresa, the miller's wife, is about to marry Elvino, a well-to-do landholder of the village. Lisa, mistress of the inn, is also in love with Elvino, and jealous of her rival. Alessio, a peasant lad, is also in love with the landlady. Such is the state of affairs on the day before the wedding. Rodolfo, the young lord of the village, next appears upon the scene. He has arrived incognito for the purpose of looking up his estates, and stops at Lisa's inn, where he meets Amina. He gives her many pretty compliments, much to the dissatisfaction of the half-jealous Elvino, who is inclined to quarrel with the disturber of his peace of mind. Amina, who is subject to fits of somnambulism, has been mistaken for a ghost by the peasants, and they warn Rodolfo that the village is haunted. The information, however, does not disturb him, and he quietly retires to his chamber. The officious Lisa also enters, and a playful scene of flirtation ensues, during which Amina enters the room, walking in her sleep. Lisa seeks shelter in a closet. Rodolfo, to escape from the embarrassment of the situation, leaves the apartment, and Amina reclines upon the bed as if it were her own. The malicious Lisa hurries from the room to inform Elvino of what she has seen, and thoughtlessly leaves her handkerchief. Elvino rushes to the spot with other villagers, and finding Amina, as Lisa had described, declares that she is guilty, and leaves her. Awakened by the noise, the unfortunate girl, realizing the situation, sorrowfully throws herself into Teresa's arms. The villagers implore Rodolfo to acquit Amina of any blame, and he stoutly protests her innocence; but it is of no avail in satisfying Elvino, who straightway offers his hand to Lisa. In the last act Amina is seen stepping from the window of the mill in her sleep. She crosses a frail bridge which yields beneath her weight and threatens to precipitate her upon the wheel below; but she passes it in safety, descends to the ground, and walks into her lover's arms amid the jubilant songs of

the villagers. Elvino is convinced of her innocence, and they are wedded at once, while the discovery of Lisa's handkerchief in Rodolfo's room pronounces her the faithless one.

Such is the simple little pastoral story to which Bellini has set some of his most beautiful melodies, the most striking of which are the aria, "Sovra il sen," in the third scene of the first act, where Amina declares her happiness to Teresa; the beautiful aria for baritone in the sixth scene, "Vi ravviso," descriptive of Rodolfo's delight in revisiting the scenes of his youth; the playful duet between Amina and Elvino, "Mai piu dubbi!" in which she rebukes him for his jealousy; the humorous and very characteristic chorus of the villagers in the tenth scene, "Osservate, l' Uscio è aperto," as they tiptoe into Rodolfo's apartment; the duet, "O mio Dolor," in the next scene, in which Amina asserts her innocence; the aria for tenor in the third scene of the second act, "Tutto e sciolto," in which Elvino bemoans his sad lot; and that joyous ecstatic outburst of birdlike melody, "Ah! non giunge," which closes the opera. In fact, "Sonnambula" is replete with melodies of the purest and tenderest kind. It is exquisitely idyllic throughout, and the music is as quiet, peaceful, simple, and tender as the charming pastoral scenes it illustrates.

I Puritani

"I Puritani," grand opera in two acts, text by Count Pepoli, was first produced at Paris, January 25, 1835, with the following cast:

Elvira	Mme. Grisi.
Arturo	Sig. Rubini.
Ricardo	Sig. Tamburini.
Giorgio	Sig. Lablache.

The story of the opera is laid in England during the war between Charles II and his Parliament, and the first scene opens in Plymouth, then held by the parliamentary forces. The fortress is commanded by Lord Walton, whose daughter,

Elvira, is in love with Lord Arthur Talbot, a young cavalier in the King's service. Her hand had previously been promised to Sir Richard Forth of the parliamentary army; but to the great delight of the maiden, Sir George Walton, brother of the commander, brings her the news that her father has relented, and that Arthur will be admitted into the fortress for the celebration of the nuptials. Henrietta, widow of Charles I, is at this time a prisoner in the fortress, under sentence of death. Arthur discovers her situation and seeks to effect her escape by shrouding her in Elvira's bridal veil. On their way out he encounters his rival; but the latter, discovering that the veiled lady is not Elvira, allows them to pass. The escape is soon discovered, and Elvira, thinking her lover has abandoned her, loses her reason. Arthur is proscribed by the Parliament and sentenced to death, but Sir Richard, moved by the appeals of Sir George Walton, who hopes to restore his niece to reason, promises to use his influence with Parliament to save Arthur's life should he be captured unarmed. Arthur meanwhile manages to have an interview with Elvira; and the latter, though still suffering from her mental malady, listens joyfully to his explanation of his sudden flight. Their interview is disturbed by a party of Puritans who enter and arrest him. He is condemned to die on the spot; but before the sentence can be carried out, a messenger appears with news of the King's defeat and the pardon of Arthur. The joyful tidings restore Elvira to reason, and the lovers are united.

The libretto of "I Puritani" is one of the poorest ever furnished to Bellini, but the music is some of his best. The prominent numbers of the first act are the pathetic cavatina for Ricardo, "Ah! per sempre io ti perdei," in which he mourns the loss of Elvira; a lovely romanza for tenor ("A te o cara"); a brilliant polacca ("Son Vergin vezzosa") for Elvira, and a concerted finale, brimming over with melody and closing with the stirring anathematic chorus, "Non Casa, non Spiaggia." The first grand number in the second act is Elvira's mad song, "Qui la voce," in which is brought out that rare gift for expressing pathos in melody for which Bellini

is so famous. The remaining numbers are Elvira's appeal to her lover ("Vien, diletto"), the duet for basses ("Suoni la tromba"), known as the "Liberty Duet," which in sonorousness, majesty, and dramatic intensity hardly has an equal in the whole range of Italian opera; a tender and plaintive romanza for tenor ("A una Fonte aflitto e solo"); a passionate duet for Arthur and Elvira ("Star teco ognor"); and an adagio, sung by Arthur in the finale ("Ella è tremante").

BIZET (GEORGES)

Carmen

"CARMEN," opera in four acts, words by Meilhac and Halévy, adapted from Prosper Merimée's romance of "Carmen," was first produced at the Opera Comique, Paris, March 3, 1875, with Mme. Galli-Marie in the title role and Mlle. Chapuy as Michaela. The scene is laid in Seville; time, 1820. The first act opens in the public square, filled with a troop of soldiers under command of Don José, and loungers who are waiting the approach of the pretty girls who work in the cigar-factory near by, and prettiest and most heartless of them all, Carmen. Before they appear, Michaela, a village girl, enters the square, bearing a message to Don José from his mother, but not finding him departs. The cigar-girls at last pass by on their way to work, and with them Carmen, who observes Don José sitting in an indifferent manner and throws him the rose she wears in her bosom. As they disappear, Michaela returns and delivers her message. The sight of the gentle girl and his thoughts of home dispel Don José's growing passion for Carmen. He is about to throw away her rose, when a sudden disturbance is heard in the factory. It is found that Carmen has quarrelled with one of the girls and wounded her. She is arrested, and to prevent further mischief her arms are pinioned. She so bewitches the lieutenant, however, that he connives at her escape and succeeds in effecting it, while she is being led away to prison by the soldiers. In the second act Carmen has returned to her wandering gypsy life, and we find her with her companions in the cabaret of Lillas-Pastia, singing and dancing. Among the new arrivals is Escamillo, the victorious bull-

fighter of Grenada, with whom Carmen is at once fascinated. When the inn is closed, Escamillo and the soldiers depart, but Carmen waits with two of the gypsies, who are smugglers, for the arrival of Don José. They persuade her to induce him to join their band, and when the lieutenant, wild with passion for her, enters the apartment, she prevails upon him to remain in spite of the trumpet-call which summons him to duty. An officer appears and orders him out. He refuses to go, and when the officer attempts to use force Carmen summons the gypsies. He is soon overpowered, and Don José escapes to the mountains. The third act opens in the haunt of the smugglers, a wild, rocky, cavernous place. Don José and Carmen, who is growing very indifferent to him, are there. As the contrabandists finish their work and gradually leave the scene, Escamillo, who has been following Carmen, appears. His presence and his declarations as well arouse the jealousy of Don José. They rush at each other for mortal combat, but the smugglers separate them. Escamillo bides his time, invites them to the approaching bull-fight at Seville, and departs. While Don José is upbraiding Carmen, the faithful Michaela, who has been guided to the spot, begs him to accompany her, as his mother is dying. Duty prevails, and he follows her as Escamillo's taunting song is heard dying away in the distance. In the last act the drama hurries on to the tragic denouement. It is a gala-day in Seville, for Escamillo is to fight. Carmen is there in his company, though her gypsy friends have warned her Don José is searching for her. Amid great pomp Escamillo enters the arena, and Carmen is about to follow, when Don José appears and stops her. He appeals to her and tries to awaken the old love. She will not listen, and at last in a fit of wild rage hurls the ring he had given her at his feet. The shouts of the people in the arena announce another victory for Escamillo. She cries out with joy. Don José springs at her like a tiger, and stabs her just as Escamillo emerges from the contest.

"Carmen" is the largest and best-considered of all Bizet's works, and one of the best in the modern French repertoire.

The prelude is short but very brilliant. After some characteristic choruses by the street lads, soldiers, and cigar-girls, Carmen sings the Habanera ("Amor, misterioso Angelo"), a quaint melody in which the air is taken from an old Spanish song by Iradier, called "El Aveglito." A serious duet between Michaela and Don José ("Mia Madre io la rivedo") follows, which is very tender in its character. The next striking number is the dance tempo, "Presso il Bastion de Seviglia," a seguidilla, sung by Carmen while bewitching Don José. In the finale, as she escapes, the Habanera is heard again.

The second-act music is peculiarly Spanish in color, particularly that for the ballet. The opening song of the gypsies in the cabaret, to the accompaniment of the castanets ("Vezzi e anella scintillar") is bewitching in its rhythm, and is followed in the next scene by a stirring and very picturesque aria ("Toreador, attento"), in which Escamillo describes the bull-fight. A beautifully written quintet ("Abbiamo in vista"), and a strongly dramatic duet, beginning with another fascinating dance tempo ("Voglio Danzar pel tuo piacer"), and including a beautiful pathetic melody for Don José ("Il fior che avevi), close the music of the act.

The third act contains two very striking numbers, the terzetto of the card-players in the smugglers' haunt ("Mischiam! alziam!"), and Michaela's aria ("Io dico no, non son paurosa"), the most effective and beautiful number in the whole work, and the one which shows most clearly the effect of Wagner's influence upon the composer. In the finale of the act the Toreador's song is again heard as he disappears in the distance after the quarrel with Don José.

The last act is a hurly-burly of the bull-fight, the Toreador's taking march, the stormy duet between Don José and Carmen, and the tragic denouement in which the "Carmen" motive is repeated. The color of the whole work is Spanish, and the dance tempo is freely used and beautifully worked up with Bizet's ingenious and scholarly instrumentation. Except in the third act, however, the vocal parts are inferior to the orchestral treatment.

Les Pêcheurs de Perles

This early opera by Bizet, written to a text by Carré and Cormon, was produced for the first time at the Théâtre Lyrique, Paris, September 29, 1863. In America the opera was heard for the first time at Philadelphia, August 25, 1893. Later revivals were made by the Metropolitan Opera Company in New York in 1896 — only two of the three acts were sung on that occasion — and in 1916.

The characters of the opera are as follows:

Leïla, a priestess	Soprano
Nadir, a pearl fisher	Tenor
Zurga, king of the pearl fishers	Baritone
Nourabad, high priest	Bass
Priests, priestesses, pearl fishers, etc.	

The scene is laid in Ceylon in barbaric times.

The opening act shows an arid beach on the Cingalese coast. The pearl fishers sing a chorus ("Sur la grève en feu") and there are ceremonial dances. Zurga, one of the fishers, declares that it is time to elect a chief and the crowd answers that it chooses him to be their king. Asking the people if they will consent to swear obedience to him, they make the required promise. At this point Nadir enters. He has been a friend of Zurga in youthful days. He narrates his adventures ("Des savanes et de forêts") and is invited by Zurga and the other pearl fishers to live with them and be one of them. Nadir consents. The dances begin again, after which the fishermen disperse and Nadir and Zurga are left alone. The two men converse together of a past day when, visiting a Brahmin temple, a beautiful woman had passed through the throng of worshippers and had disappeared, leaving both friends in love with her. They had quarrelled over her and had parted, now they are reunited in friendship (Duet: "Au fond du temple"). At the conclusion of the duet Zurga perceives a boat approaching and he explains to Nadir that each year a veiled woman prays upon a rock for the success of the pearl fishers

and none may approach or address her. Leila enters followed by Nourabad, the high priest, and four other priests. Women offer flowers (Chorus: "Sois la bienvenue") and Zurga, advancing to Leila, asks if she will remain true to an oath to pray on the barren rock, to remain veiled and to live without friend or lover or husband. Zurga and the people promise the dire penalty of death if Leila break her vows.

At that moment the woman recognizes Nadir and Zurga perceives that she is greatly perturbed in spirit. He advises her renunciation of her service and departure from the island if she is afraid, and while there is yet time. Leila decides to remain. Nadir, hearing her voice, makes a movement to dart forward, but restrains himself. The chorus sing a hymn to Brahma ("Brahma, divin Brahma") after which, at an order from Zurga, Leila and the priests climb the path leading to the ruins of the temple, into which she is led. Zurga takes the hand of Nadir and departs with the other fishermen. Nadir is left alone. He knows now that Leila and the woman whom he and Zurga had seen in the Brahmin temple are the same. Nadir sings of his entrancing memory ("Je crois entendre encore") and overcome by slumber stretches himself on a mat and falls asleep. Meanwhile Leila, guided by Nourabad, appears on the rock and the priests light a sacrificial fire. The girl sings, first an invocation to Brahma and then to the spirits of the air, the water, the rocks. Nadir, awakening, hears this voice and slipping to the foot of the rock, approaches Leila, who raises her veil for a moment and is recognized by him. The priests and people from without chant encouragement to Leila to proceed with her invocations.

The second act is played in the ruins of an Indian temple. It is a starry night and the rays of the moon light up the terrace of the temple, which overlooks the sea. Voices are heard from the distance, and Nourabad approaches Leila and tells her that the boats of the fishermen having safely reached the shore, her task is done and that she may sleep. He assures her that safety is absolute — that on the one side

the rock is inaccessible from the sea and that on the other the priests watch with weapons in their hands. Leila tells Nourabad that she had remained true to a previous oath which she had made, to rescue a fugitive who, when she was a child, had implored her to save him from a pursuing mob and who, his rescue having been accomplished, gave her a chain in memory of him.

396409

Nourabad goes out with the other priests and Leila is left alone. She looks toward the terrace and rejoices that Nadir, whom she loves, is near her ("Comme autrefois dans la nuit sombre"). Soon the voice of Nadir is heard singing in the distance ("De mon amie, fleur endormie"); he appears on the terrace and goes down into the ruins to meet Leila. There follows a lengthy love-scene. Eventually Leila is reminded that the time has passed quickly and that the discovery of the violation of her oath will mean death for both. A storm rumbles in the distance and as it breaks Nourabad enters. He sees Nadir and runs for the guards. The high priest points out the guilty ones and the crowd threatens them with death. Zurga appears and declares that it is for him to decide their fate, reminding the pearl fishers that they have promised obedience. He grants the two lovers their liberty, which is sanctioned by the crowd. As Leila is about to go, Nourabad lifts her veil and Zurga perceives for the first time that the woman of the Brahmin temple stands before him. Filled suddenly with hate and fury he commands both culprits to be dragged to their fate.

The third act opens with an orchestral introduction. The scene is an Indian tent closed by a curtain. Zurga is revealed. In a soliloquy he expresses his remorse that he had condemned to death the friend of his youth. Exhausted he falls at the entrance to the tent. Leila appears. Two fishermen, who have conducted her to Zurga's tent, are ordered to retire. Leila throwing herself at the man's feet, entreats for mercy for Nadir ("Je frémis, je chancelle"). She explains that chance only had guided Nadir to her temple and that she alone is guilty. Zurga's hate revives when, on demanding whether Leila loves his friend, she

hesitates to answer him. Nourabad enters and announces that the hour for punishment has come and that the fishermen are noisily awaiting the arrival of the victims. Leila gives a necklace to a young fisherman who is standing near her and asks him to take it to her mother when she is dead. Leila is taken away, but Zurga, tearing the necklace away from the fisherman, quickly goes out.

The scene changes to a wild place with a pyre in the center. A wild orchestral introduction opens the scene. The people sing as they await the condemned pair (Chorus: Dès que le soleil") and Nourabad enters with the priests and with Leila and Nadir behind them. A funeral march is played as the procession passes. A red light is seen in the distance and Zurga, with a torch in his hand, appears just as Leila is about to be made to step upon the pyre. He tells the people that the light which has been seen is not the sun, but a fire from Heaven which has fallen upon their homes. All rush out with the exception of Nourabad, who hides himself to hear what Zurga is about to say to Nadir and Leila. Zurga tells them that the fire is of his making. He strikes the chains off Leila and reminds her that as once she had saved him, so now he saves her in his turn. Nourabad rushes off to warn his people. Zurga urges Nadir and Leila to escape while there is yet time. As they go out, Nourabad hastens in with the priests and the people and points out Zurga as the traitor who has permitted the condemned couple to escape and who has brought desolation on their homes. They force Zurga to ascend the pyre, which begins to burn. As the man falls into the flames the people pray to Brahma.

The characteristics of "Carmen" will be vainly sought in "Les Pêcheurs de Perles." The work is reminiscent of Italian models and not a few of the passages for Leila contain the brilliant bravura which was admired by opera-goers in Verdi's and Bellini's time. There is also but little of the oriental color which might have been expected in an opera whose scenes are set in the Far East.

F. B.

BOITO (ARRIGO)

Mephistopheles

"MEPHISTOPHELES," grand opera in a prologue, four acts, and epilogue, words by the composer, was first performed at La Scala, Milan, March 5, 1868. The "Prologue in the Heavens" contains five numbers, a prelude, and chorus of the mystic choir; instrumental scherzo, preluding the appearance of Mephistopheles; dramatic interlude, in which he engages to entrap Faust; a vocal scherzo by the chorus of cherubim; and the Final Psalmody by the penitents on earth and chorus of spirits. The prologue corresponds to Goethe's prologue in the heavens, the heavenly choirs being heard in the background of clouds, accompanied by weird trumpet-peals and flourishes in the orchestra, and closes with a finale of great power.

The first act opens in the city of Frankfort, amid the noise of the crowd and the clanging of holiday bells. Groups of students, burghers, huntsmen, and peasants sing snatches of chorus. A cavalcade escorting the Elector passes. Faust and Wagner enter, and retire as the peasants begin to sing and dance a merry waltz rhythm ("Juhé! Juhé!"). As it dies away they reappear, Faust being continually followed by a gray friar (Mephistopheles in disguise), whose identity is disclosed by a motive from the prologue. Faust shudders at his presence, but Wagner laughs away his fears, and the scene then suddenly changes to Faust's laboratory, whither he has been followed by the gray friar, who conceals himself in an alcove. Faust sings an aria ("Dai Campi, dai Prati"), and then, placing the Bible on a lectern, begins to read. The sight of the book brings Mephistopheles out with a shriek. When

questioned by Faust, he reveals his true self in a massive and sonorous aria (" Son lo Spirito "). He throws off his disguise, and appears in the garb of a knight, offering to serve Faust on earth if he will serve the powers of darkness in hell. The compact is made, as in the first act of Gounod's " Faust," and the curtain falls as Faust is about to be whisked away in Mephistopheles's cloak.

The second act opens in the garden, with Faust (under the name of Henry), Marguerite, Mephistopheles, and Martha, Marguerite's mother, strolling in couples. The music, which is of a very sensuous character, is descriptive of the love-making between Faust and Marguerite, and the sarcastic passion of Mephistopheles for Martha. It is mostly in duet form, and closes with an allegretto quartet (" Addio, fuggo "), which is very characteristic. The scene then suddenly changes to the celebration of the Witches' Sabbath on the summits of the Brocken, where, amid wild witch choruses, mighty dissonances, and weird incantation music, Faust is shown a vision of the sorrow of Marguerite. It would be impossible to select special numbers from this closely interwoven music, excepting perhaps the song (" Ecco il Mondo ") which Mephistopheles sings when the witches, after their incantation, present him with a globe of glass which he likens to the earth.

The third act opens in a prison, where Marguerite is awaiting the penalty for murdering her babe. The action is very similar to that of the last act of Gounod's " Faust." Her opening aria (" La' altra Notte a Fondo al Maro ") is full of sad longings for the child and insane moanings for mercy. Faust appeals to her to fly with him, and they join in a duet of extraordinary, sensuous beauty blended with pathos (" Lontano, lontano! "). Mephistopheles urges Faust away as the day dawns, and as Marguerite falls and dies, the angelic chorus resounding in the orchestra announces her salvation.

In the fourth act a most abrupt change is made, both in a dramatic and musical sense. The scene changes to the " Night of the Classical Sabbath " on the banks of the Peneus, amid temples, statues, flowers, and all the loveliness of nature in Greece. The music also changes into the pure, sensuous Italian

style. Faust, still with Mephistopheles, pays court to Helen of Troy, who is accompanied by Pantalis. The opening duet for the latter " La Luna immobile ") is one of exceeding grace and loveliness. With the exception of a powerfully dramatic scena, in which Helen describes the horrors of the destruction of Troy, the music is devoted to the love-making between Helen and Faust, and bears no relation in form to the rest of the music of the work, being essentially Italian in its smooth, flowing, melodious character.

At the close of the classical Sabbath another abrupt change is made, to the death-scene of Faust, contained in an epilogue. It opens in his laboratory, where he is reflecting upon the events of his unsatisfactory life, and contemplating a happier existence in heaven. Mephistopheles is still by his side as the tempter, offers him his cloak, and urges him to fly again. The heavenly trumpets which rang through the prologue are again heard, and the celestial choirs are singing. Enraged, Mephistopheles summons the sirens, who lure Faust with all their charms. Faust seizes the Sacred Volume, and declares that he relies upon its word for salvation. He prays for help against the demon. His prayer is answered; and as he dies a shower of roses falls upon his body. The tempter disappears, and the finale of the prologue, repeated, announces Faust has died in salvation.

The opera as a whole is episodical in its dramatic construction, and the music is a mixture of two styles, — the Wagnerian and the conventional Italian; but its orchestration is bold and independent in character, and the voice-parts are very striking in their adaptation to the dramatic requirements.

BORODIN (ALEXANDER PORPHYRIEVICH)

Prince Igor

BORODIN (born 1834 at Leningrad; died there, 1887) was not only one of the most remarkable representatives of the Russian school of the nineteenth century, but he was a chemist of international reputation. Educated at the Academy of Medicine and Surgery in the Russian capital, he had been intended for a medical career, but his sensitiveness to suffering in others caused him to give up that career and devote himself to chemistry, in which as a student he had won brilliant distinction. His musical talent was phenomenal and Borodin was encouraged in the development of it by Balakirew, Rimsky-Korsakow and others who were ardent nationalists.

The first conception of an opera on the Polovetsi, the people of Central Asia who play an important part in the unfolding of the opera "Prince Igor," was given to Borodin in 1869 by the Russian music critic Stassow. The work was not completed when, in 1887, Borodin died suddenly at a fancy-dress ball which he was giving at his house in St. Petersburg (Leningrad), and the opera was finished by his friends Rimsky-Korsakow and Glazounow. The first production of "Prince Igor" took place at Leningrad, November 4, 1890. In America it was given for the first time at the Metropolitan Opera House, New York, December 30, 1915. The following are the characters of the opera:

Prince Igor Sviatoslavitch	BARITONE
Vladimir Igorevitch, Prince Igor's son	TENOR
Vladimir Jaroslavitch, Prince Galitzsky	BASS
Skoula, *Eroshka*, *gamblers*	BASS, TENOR
Kontchak, *Gzak*, *Khans of the Polovetsi*	BASS
Ovlour, a Polovetsian, converted to Christianity	TENOR
Yaroslavna, Igor's second wife	SOPRANO
Kontchakovna, daughter of Khan Kontchak	ALTO

Prologue. The scene is a square in Poutivle. Prince Igor, who is heading an expedition against the Polovetsi, a nomadic tribe, comes out of the cathedral accompanied by princes and boyards in a solemn procession (Chorus: To the sun in his glory, all hail!). As Igor is addressing the people it grows dark. The sun is eclipsed and this phenomenon is regarded with dismay and terror by the multitude. The people vainly urge Igor to refrain from departure, while Yaroslavna, his wife, adds her entreaties to theirs. The eclipse passes and daylight returns. The two mercenaries Skoula and Eroshka secretly desert with the intention of joining Prince Galitzsky's retinue. The latter encourages Prince Igor to continue on his expedition and Igor entrusts his wife to Galitzsky's care. The women depart and Igor and his troops are blessed by an old priest as they mount their horses and ride away.

The first act takes place in the courtyard of Prince Galitzsky's mansion. There is much noise and bustle and Skoula, who asks the meaning of this, is informed that a young girl has been abducted and, having thrown herself at Galitzsky's feet, begging for protection and for release, has been refused both. Eroshka imitates in mocking tones the girl's plea. Prince Galitzsky enters and tells the people that he would be a more benign ruler than their prince, Igor, and that if he were chosen in the latter's stead there would be feasting and glad times for all. The greater number of the assembled people acclaim him, but a minority ask concerning the Princess Yaroslavna, Igor's wife. Galitzsky explains that the latter — who is his sister — is given up to religion and that he would urge her to retire to a convent, where she could pray for his soul. A number of maidens enter and plead with the Prince for the release of the girl, their companion, who had been captured. Galitzsky rebuffs them and declares his intention of keeping the girl. He drives out the frightened maidens. Eroshka and Skoula express concern as to what may happen to them if their presence with Galitzsky is discovered by Princess Yaroslavna. Galitzsky's servants roll in a barrel of wine and the two men sing a song in honor

of the Prince and urge the people to throw over their allegiance to Igor and accept Galitzsky as their new ruler. All acclaim Galitzsky. As the crowd moves off, Skoula and Eroshka remain behind sitting tipsily on the empty wine barrel.

Scene II is in the chamber of Princess Yaroslavna. The Princess sings mournfully of the absence of her husband. An old nurse enters to announce some maidens who crave an audience with her mistress. The girls come in and lay before the Princess their complaint against Prince Galitzsky as the abductor of their companion. All Poutivle, they say, trembles under his oppression. As they finish their tale Galitzsky enters. The girls are terrified and the Prince orders them to leave. The Princess charges him with the crime of which the maidens have accused him and Galitzsky cynically defies her. Yaroslavna declares that her husband Igor shall be made acquainted with her brother's treachery. The Prince pretends that he has only been joking and Yaroslavna orders him at once to release the girl. As he leaves, a delegation of nobles enters and pays homage to their Princess. They inform Yaroslavna that evil has fallen upon the land; that the hostile forces of the Polovetsian Khan Gzak have crossed the Russian frontier and even now are before the city gates. Igor, they tell her, is wounded and a captive. The sound of the tocsin is heard. The boyards declare that they will defend the city and as most of them go out, a few remain as the personal guards of the Princess.

The second act is laid in the camp of the Polovetsi. It is evening and Polovetsian maidens are grouped around their mistress, Kontchakovna, daughter of the Khan Kontchak. Kontchakovna sings a cavatina "Now the daylight dies"; she enters her tent. Some Russian prisoners attended by the Polovetsian patrol pass by. Night has drawn on. Vladimir, who has been taken prisoner, together with his father, Prince Igor, by the Polovetsian, has fallen in love with Kontchakovna and the latter returns his passion. He enters and sings of his longing. Kontchakovna emerges from her tent and both declare their love. Their meeting is

interrupted by the sound of Igor's approach. The latter has been unable to sleep and is beset by grief and worry. He mourns over his defeated country. Ovlour, who has been on guard, offers to assist Igor to escape, but the prisoner spurns this proposal as dishonorable. As Ovlour sadly departs, the Khan Kontchak enters and gives Igor every token of his admiration and regard, urging him to consider himself rather as a guest than as a prisoner of war. He offers the Prince freedom if he will promise not to make war upon him again, but Igor refuses to accept his liberty at that price. The Khan seeks to distract his captive's gloomy thoughts and calls for dancing and music. The Polovetsian girls and men dance before Igor and Khan Kontchak. The latter offers the Prince any one of the slaves that he may desire.

The third act opens in the Polovetsian camp. Trumpets are heard behind the scenes and the army of the victorious Khan Gzak approaches, bearing with it many Russian prisoners and much loot. At the end of the procession Khan Gzak appears on horseback and he is welcomed by Khan Kontchak. Prince Igor and his son Vladimir stand at the rear watching and listening. They hear of the sacking of their city and the massacre of its inhabitants. The Polovetsian soldiers begin to celebrate their victories with dancing and drinking. One by one they fall into a drunken slumber. Twilight draws on. Ovlour approaches Igor's tent furtively. Once more he urges the Prince to make his escape while the guards are drunk and all are sleeping. Vladimir urges his father to do this and Igor finally agrees in order that he may go to the rescue of his people. At this juncture Konchakovna comes in. She has overheard the proposal which will separate her from her lover forever. There is a stormy scene, in which the girl vainly endeavors to induce Vladimir to throw in his lot with her and with her people. Igor points out his duty to his son and the latter is eager to accept it. Kontchakovna then gives the alarm, but too late to prevent the escape of Igor. The Polovetsian soldiers rush in and seize Vladimir, who would be killed if Kontchakovna had not protected him. The assembled Khans

would take his life, but Khan Kontchak decides to chain him to the Polovetsi by giving him Kontchakovna as his wife.

The fourth act is set on the city walls and the public square of Poutivle. Day is breaking and Yaroslavna is seen standing on the terrace of the wall. She voices her grief. A crowd of villagers appears singing of the terrors of Khan Gzak. They pass out and Yaroslavna sees two horsemen approaching the city walls. One of these appears to be a Russian prince, the other a Polovetsian warrior. To her infinite joy Yaroslavna perceives that it is her husband, Igor, who is drawing nigh. The other is Ovlour. There is an affecting meeting and the husband and wife enter the citadel together. Meanwhile, the two treacherous mercenaries, Skoula and Eroshka have perceived with consternation the arrival of Igor. They are both half-tipsy, but they seize the alarm bell and ring vigorously. The townspeople rush in and chide the two men as drunken swine. Skoula and Eroshka explain that they are celebrating the arrival of their Prince — not, they say, the traitor Galitzsky, but their lawful ruler Igor. All rejoice at the news. Igor and Yaroslavna emerge from the Kremiln and there is general jubilation.

"Prince Igor" is typically a national opera — too pronouncedly national, perhaps, to win the favor of opera-goers who put their trust in Gounod, or Verdi or others of their kind. Yet the barbaric power of Borodin's work, the exotic beauty of its melody, the color and effectiveness of the orchestration — which, it should be said, was Rimsky-Korsakow's — have won success for the opera in other countries than Russia, where its qualities would best be understood. The Polovetsian dances of the second act are frequently heard in concert-rooms.

F. B.

BRETON (TOMAS)

La Dolores

THE fame of Tomas Breton (1850-1923), one of the most eminent Spanish composers, rests principally upon his lyric dramas, the only one of which known in this country is "La Dolores," first produced in Madrid in 1895, and in this country in 1909.

The libretto was written by the composer himself, and the opera is divided into three acts, the scene being laid in Aragon, and the time the present. Its atmosphere is Spanish throughout, as will be seen by the story and the *dramatis personæ*, which include Dolores, the heroine; Gaspara, an innkeeper; Lazaro, her son; Celemino, the tenor; Melchior, a barber; Patrizio, baritone; Rojas, a sergeant; and the muleteer, a second tenor.

The first act opens in the market-place of Calatayud where Patrizio and Celemino are seated at a table before Gaspara's inn, discoursing of Dolores, whom Patrizio wishes to marry. A troop of soldiers enter, headed by Rojas, who is also in love with Dolores, but the latter as she brings wine flouts them both. Meanwhile, Lazaro, who is being educated for the church, and who is secretly in love with Dolores, comes with a message to her from his mother. Next enters Melchior, the barber, who has seduced Dolores and is about to marry another. She pleads with him to restore her honor, only to be insulted by him.

The second act opens in the courtyard of the inn, with a song by Lazaro, describing his hopeless passion for Dolores. Patrizio, Rojas, and Celemino next come upon the scene. Patrizio is drunk and quarrelsome, and Rojas boastful about

his exploits in the bull ring. Melchior appears and boasts his love for Dolores. After these have departed, Lazaro enters and declares his passion to Dolores. The people gather for the bull fight, Celemino among them, who jeers at Lazaro, receiving a blow in return. The story of the fight is then told, how Rojas was getting the worst of the encounter, when Lazaro sprang into the arena and killed the bull — an exploit which secures him Dolores' promise of love.

The third act is laid in a room in the inn. Lazaro is chanting the litany, after which Dolores tells him he must not come to her room that evening. Celemino informs Lazaro of Melchior's boast about Dolores, to which, however, he pays no heed. Afraid of Melchior's designs, Dolores asks Patrizio and Rojas to come to her room, after she has told Lazaro's mother of her love for him. Melchior at last enters her apartment and insults her. The furious Lazaro bursts in and attacks Melchior, and in the struggle both fall through the window. Lazaro returns with the intention of killing Dolores also, but has hardly locked the door when Celemino, Patrizio, and Rojas demand admission. Dolores refuses to unlock the door, but they break the door and inquire what has happened. Dolores replies that Melchior insulted her and she has killed him. Lazaro exclaims that Dolores is an impure woman and made so by Melchior, and that he himself has killed him.

It will be seen that the action is melodramatic and the atmosphere Spanish throughout. The music is spirited, dramatic, and full of local color. The prominent numbers are the muleteer's song, the soldier's song by Sergeant Rojas, the chorus of Rondalla, and the Jota, a national dance of Aragon, with couplets, in the first act; the madrigal by Lazaro, and the Toreador song by Rojas, and the bull fight description in the second act, which is suggestive of the similar scene in "Carmen," though it does not imitate Bizet's music; and the impressive litany and descriptive accompaniment of the tragic finale, in the third act.

CADMAN (CHARLES WAKEFIELD)

The Robin Woman (Shanewis)

"THE Robin Woman," better known by its subtitle, "Shanewis," was written to a text by Nelle Richmond Eberhart. The first production was given by the Metropolitan Opera Company, New York, March 23, 1918. As the opera is short, Henry F. Gilbert's ballet "Dance in the Place Congo" was included in the program.

The characters of "The Robin Woman" are as follows:

Mrs. J. Asher Everton, a prominent Californian club woman . . . . . CONTRALTO
Amy Everton, her daughter . . . . . SOPRANO
Shanewis, an educated Indian singer, Mrs. Everton's protegée . . . . . MEZZO-SOPRANO
Lionel Rhodes, a wealthy young architect, Amy's fiancé . . . . . TENOR
Philip Harjo, a young Indian, foster brother of Shanewis . . . . . BARITONE
Californian society people: Oklahoma Indians, half-breeds and whites. The opera is divided into two parts: Part I, Southern California. Part II, An Oklahoma Indian Reservation.

Following an orchestral prelude, the first part of "The Robin Woman" opens in the house of Mrs. Everton, in California. The scene is a music room. A group of young people discuss the expected appearance of Shanewis, a young Indian singer. Mrs. Everton enters and explains that Shanewis, her protegée, is "no alien nightingale fostered by tender, seaborn zephyrs." When she departs, Amy and Lionel come into the room and continue the discussion of the Indian girl. Amy has been abroad for a considerable time and during her absence her mother had found Shanewis on an Indian reservation in Oklahoma and had sent her to New York for musical training.

Mrs. Everton re-enters the room, followed by Shanewis, who is introduced by her patroness to the company. Lionel is apparently fascinated by the maiden. The latter now sings the Song of the Robin Woman ("Oh, ye birds of spring"). The guests applaud enthusiastically and Shanewis sings again — now an Ojibway canoe song. At the conclusion of the song Amy gives generous praise to its interpreter. When Mrs. Everton and the guests leave the room, Lionel remains behind and detains Shanewis. He makes love to the Indian girl, who does not know that he is already affianced to the daughter of her patroness. Shanewis is stirred by the young man (Duet: "Love stole out of the sea at starbreak"), but she yields to his wooing conditionally — he must go to her home on the Oklahoma reservation to find out whether her family will make objection to their union.

Amy returns and Shanewis and Lionel move apart guiltily. Shanewis goes out to dance and the young man and his fiancée are left alone. Amy notices Lionel's coldness ("Sometimes I wake from sleep") and he tells her that "Love is not a fleeting passion, Love is true as angels are." Shanewis re-enters and Amy, who has seen the look which passes between her and Lionel, clasps her hands despairingly. The clock strikes twelve and the guests make their adieux to Mrs. Everton. Some of the young girls mischievously suggest to Amy that she should look well to her lover, who, they say, has been flirting with Shanewis.

Part II is preceded by an orchestral Intermezzo. The scene is the camp of Oklahoma Indians who are holding a powwow. Shanewis, attired in Indian costume, and Lionel are standing watching the scene with interest. The songs of the Indians mingle with the cries of the ice-cream vendors and the sellers of toy balloons. The ceremonies have drawn to a close as Shanewis asks her lover what he thinks of her people. Lionel tells her of his delight in them. Gradually the spectators leave and four old Indians appear and sing an Osage Indian ceremonial song ("Tsigo hetho").

Philip Harjo, an Indian, the foster brother of Shanewis,

who has long had a secret passion for her, now comes forward and informs the girl that he does not approve her choice of an alien lover, but, since it must be, wishes her well. Harjo then presents Shanewis with a bow and arrow, telling her that the arrow is poisoned, and that it had once been thrust into the heart of a pale-face who had betrayed an Indian girl. Mrs. Everton and Amy enter and the Indians withdraw with the exception of Harjo, who hides behind a tree. Mrs. Everton declares that she has come to save Lionel. "Is this" she asks, looking around at the Indian encampment, "the life to which you are accustomed?" Lionel throws his arm around Shanewis. Then for the first time the Indian girl learns that her lover has been affianced to another. She moves away from Lionel and reminds him happiness is not built on broken vows. Shanewis has been holding the bow and arrow, but now she throws it from her, saying that her ancestress would have sent the poisoned arrow into his faithless heart. She pours her contempt upon the undoing of her race by Lionel's white countrymen. The girl seizes the man by the hand and drags him to Mrs. Everton and Amy, thus surrendering him to those to whom he rightfully belonged.

Shanewis is slowly walking away into the forest, there to commune with her own soul, when Lionel runs after her and clasps her in his arms. The girl struggles free and her lover, realizing that she is inexorable in her renunciation, returns dejectedly to Amy. Philip Harjo, who had been watching the scene from behind a tree, now picks up the bow and aiming steadily at Lionel, sends the arrow through his heart. As her lover falls, Shanewis runs back and, holding him in her arms, says triumphantly: "'Tis well, in death thou art mine!"

In "The Robin Woman" Cadman has combined the two features of his work that have brought him success — the melodic gift that has endowed his songs with effectiveness and charm and the enthusiasm for Indian things which has given a certain exotic interest to a large proportion of his works. A number of the melodies in "The Robin Woman" are founded on Indian tunes. F. B.

CATALANI (ALFREDO)

Loreley

"LORELEY," opera in three acts, written to a text by Carlo d'Ormeville and A. Zanardini, was produced for the first time at Turin, 1890.

The following are the characters of the opera:

Rudolfo, Margrave of Biberich	Bass
Anna di Rehberg, his niece	Soprano
Walter, Lord of Oberwesel	Tenor
Loreley, an orphan	Soprano
Herrmann, a bard	Baritone

Knights, Pages, Bards, Archers, Fishermen, Peasants, Nymphs, Spirits.

The scene is the Rhine banks; the year about 1300.

The first act, laid on the rocky banks of the Rhine, opens with a chorus of fishermen, peasants and archers in which the marriage of Anna, niece of the Margrave of Biberich, and Walter, Lord of Oberwesel, is discussed. Some of the old women declare that the union will not be a happy one; that some ominous fatality is impending. Herrmann, the bard, disperses the crowd and perceiving Walter approach with dejected mien, asks him why he should be so depressed upon the eve of his marriage. The prospective bridegroom explains that he will marry Anna because he has pledged his word, but that he is deeply in love with Loreley, a poor and innocent orphan girl, who returns his love ("Candidae bella gentil donzella"). The bard advises his friend to conquer his passion and be faithful to the woman to whom he has given his troth.

At this juncture, Loreley appears. She sees Walter's

agitation and wrings from him the confession that he is pledged to marry Anna and that the day of the wedding is close at hand (Duet: "Da ché tutta mi son data"). The girl, realizing that her lover is about to forsake her, clings desperately to him, implores him to take pity on her; but Walter is inflexible. He throws Loreley from him. Further excitement is added to the scene by the appearance of Herrmann.

A storm suddenly arises. Amid the flashing of lightning, clouds roll over the scene. When they disperse, there is revealed a rocky inlet formed by the waters of the Rhine and in the distance the shores of Oberwesel. Rhine nymphs and Spirits of the Air are heard singing. Loreley, sitting on a rock, broods over her betrayal by Walter and ponders revenge. She appeals to the nymphs to help her in accomplishing this ("Dove son? d'onde vengo?"). The Rhine Nymphs and the Spirits of the Air promise to aid her if she swears to wed the Rhine. Loreley solemnly makes this promise and throws herself into the river. Immediately she reappears, transcendently beautiful, clad in a garment of flaming red, with her hair flowing about her shoulders and with a golden comb in her hand. The Rhine Nymphs and the Spirits of the Air bow before her as if she were a queen.

The second act shows the Margrave's castle, with a small gothic chapel. The Rhine flows in the background with Loreley's rock jutting out into it. Anna, surrounded by her maidens and vassals, is preparing for her wedding. She sings of her love for Walter ("Amor celeste") and, after having distributed alms to the old people who have come to witness her happiness, Anna enters the church to ask the blessing of God ("Ave, del mar o stella").

Following an extended duet between Anna and the bard, Herrmann, the vassals of Walter and the Margrave of Biberich appear and a jubilant chorus is sung in honor of the festal occasion. A choral dance succeeds this and is interrupted by the fanfares of trumpets which announce the arrival of the nuptial cortége. Walter appears and advances

to the gate of the castle, where he is met by the bride and her attendants. The procession, headed by priests and acolytes, is proceeding to the chapel when suddenly Walter espies Loreley in her flame-colored raiment, sitting on the rocky ledge overlooking the Rhine. The man stands as if transfixed; the procession halts, the crowd gazes at the apparition half stupefied and half terror-stricken.

Loreley calls to Walter to come to her. The latter walks slowly toward the figure, which has advanced to meet him. Loreley leads Walter, who appears to be in a trance, to the shore of the river. On reaching the water she plunges in. The people, observing Walter's fascinated attitude and his desertion of his bride, bestow maledictions upon him.

The third act has for its scene the shore of the Rhine at Oberwesel. Loreley's rock stands at the right and there is a bridge across the river at the left. The act opens with a chorus of foresters and fishermen, in which the sad fate of Anna, who has died of grief and shame, is bewailed. Presently the funeral procession is signaled and the bier upon which Anna's body rests comes into view, with her father, the Margrave, and the bard Herrmann, walking beside it. Walter, whose expression and actions suggest that his mind has become disordered, runs on to the scene. Not having learned of the tragedy which has befallen his bride, he points to the funeral cortége and asks one of the foresters who has died. On hearing that the body of Anna is being borne to its grave, Walter, crying aloud the name of his betrothed, makes a desperate movement in the direction of the dead woman, but is stopped by the Margrave, who curses him as a traitor. The funeral procession moves off, leaving Walter standing stupefied with remorse and grief. Night falls. The man awakes to the situation and gives vent to his emotion ("Ove son? Che fa?"). The moon comes out, its light falling upon a cross situated at the bridge-head. Walter believes that he sees a specter and now determines to put an end to his life. He goes in the direction of the river.

As the man reaches the water, nymphs appear and dance.

In the course of this dance, Loreley appears, her golden comb in her hand, and she seats herself upon her rock. She calls to Walter to come to her, and the latter falls once more under her spell ("Infranto ogni altro vincolo"). Loreley descends slowly from her rock and approaches Walter, whose passion, as that of his companion, grows wilder and wilder. Finally Loreley throws herself into the man's arms, but the nymphs and spirits are heard reminding Walter's lover that she is no longer a mortal, but a nymph wedded to the Rhine. Loreley returns to her rock and from its summit calls a farewell to Walter. Realizing that all is hopeless and that life holds nothing more for him, he throws himself into the stream.

Catalani's "Loreley" belongs to the older order of dramatic music. An Italian, and therefore a melodist, the composer provided his score with much tune of a rather plaintive character but written with excellent understanding of what is vocally effective. Among the more noteworthy features of the opera may be mentioned the delicate prelude, which uses material drawn from the scene in which Loreley makes her appeal to the nymphs and her vow to wed the Rhine; the duet between Walter and Loreley in the same act; Anna's air "Amor celeste" in the second act and the wedding march and finale of that section of the opera. The third act is, perhaps, musically in advance of the preceding acts and although the ballet music no longer forms a part of the concert repertory, its pretty melodies are pleasing to the ear.

F. B.

CHARPENTIER (GUSTAVE)

Louise

CHARPENTIER'S "Louise," an opera in four acts, libretto by the composer, was first produced in Paris, February 2, 1900, and in this country in 1909. The story is a simple one. Its background is the life of the gay city of Paris, and in detail the stirring scenes of Montmartre, the home of the composer, which he has portrayed most realistically in others of his works. It is first and last a story of Paris life, like Puccini's "La Bohème," and deals with the same fascinating material. Naturally such a work met with its most enthusiastic greeting at the hands of Parisians to whom every scene was familiar, but notwithstanding its lack of scope and its local color it has commended itself elsewhere by reason of its human quality and effective musical treatment, and especially its orchestral expression. The plot is very simple and turns upon the breaking of home ties in a tragic way by Louise, with the accompaniments of the Paris street life and the revels of Montmartre. Its principal characters also are few, including only Louise, her father and mother, her Bohemian poet lover Julien, an errand girl, and the King of the Fools in the revels, with pedlers, working people, grisettes, and Bohemians filling in the background.

In the first act, which transpires in the garret home of Louise, it is disclosed that Louise is in love with Julien, the Bohemian poet, whose manner of life does not commend itself to her parents. He has written to them, but his letter has not been acknowledged. Louise informs her lover of this and advises him to write a second letter, promising to run away with him if it is rejected. The second letter comes. The

father is somewhat more lenient, but the mother grows more bitter.

In the second act Julien among his boon companions in Montmartre meets Louise and inquires the fate of his second letter. She informs him it is unfavorable. He reminds her of her promise and begs her to fly with him, but she refuses, fearful of the effect it might have upon her father. The next scene shows Louise at work with other girls in a sewing room. In the courtyard below Julien and his comrades serenade her. The girls at first are delighted with the serenade, but at last, getting tired of it, they abuse him. Louise, overcome by her emotions, pleads illness, leaves the shop, and her companions see her going away with her lover.

The third act finds Louise and Julien living together at Montmartre. Their friends come to their cottage to crown her as the Muse of Montmartre and decorate the house. She receives a black and silver shawl, the symbol of her office, and the revel begins with gay songs and dances. In the midst of the ceremonies Louise's mother appears, and when alone with her and Julien, informs her that her father is dying, and that Louise's return may save him. She promises Julien that no restraint shall be placed upon her and at last he consents to her departure.

In the last act Louise is at home. Her father upbraids her for her unfilial conduct and begs her to love him as she used to do. But Louise grows bitter and complains that having been promised her liberty she is kept a prisoner. The parents plead with her, but to no purpose, and at last she calls for Julien to come to her, saying all she wants is Julien and Paris. The father in a rage opens the door and bids her begone. She rushes out with a wild cry. The father goes to the window and implores her to return, but it is too late. Shaking his fist at the city, he exclaims, "Oh! Paris," and the curtain falls upon the homely tragedy.

The music of this extraordinary lyric picture of Paris life is realistic in the highest degree, wonderfully expressive of traits of character and Parisian street life, poetic in its feeling, and effective in dramatic skill and rich orchestration.

Its striking numbers are Julien's love song in the first act; his serenade in the second act; the duet of Julien and Louise, "Paris, City of Strength," the farandole, address of the King of Fools, and the ragman's sombre song in the third act; the father's lullaby and the duet between him and his daughter and the succeeding climax in the fourth act, as well as the workroom chorus, the chorus of the Bohemians, and the street cries which help fill in the musical picture.

DEBUSSY (CLAUDE ACHILLE)

Pelléas et Mélisande

THE "opera" "Pelléas et Mélisande" is not an opera in the conventional sense. It is usually classified as a "lyrical drama," but if by this term it is implied that it contains lyrics, the classification is not accurate. Perhaps it would be correct to call it an impressionist tone-picture. It is based upon the drama of the same name, written by Maurice Maeterlinck in 1892 and first performed in Paris in 1893. Mrs. Patrick Campbell familiarized American audiences with the play in 1902.

The musical setting of the drama was first given in Paris, April 30, 1902, with Mary Garden and M. Jean Pèrier in the title roles. It was heard in Brussels and Frankfort in 1907 and in this country in 1909. The score, sometimes called a "revolutionary score," is arranged in five acts and twelve scenes. The libretto was adapted by Debussy himself, and owing to numerous excisions provoked a bitter quarrel between the dramatist and composer.

The first act opens in a forest. Golaud, the hunter, has been led astray by his dogs and while trying to find his way meets Mélisande weeping by a spring. She also has been lost, but refuses to reveal her identity to Golaud. She is weeping because she has lost her crown in the water. He offers to recover it, but she says she will have no more of it. He at last prevails upon her to leave the forest with him. The next scene reveals the castle where Golaud, his mother Geneviève, his son Yniold, child of his first wife, his half-brother Pelléas, and his old father Arkël, King of Allemande, reside. Geneviève is reading a letter sent to Pelléas by Golaud in which he announces his marriage to Mélisande and

asks her to intercede with Arkël to receive her as his daughter. The intercession is favorable. The next scene shows Mélisande and Geneviève walking in the gardens, joined by Pelléas. The interview shows that Pelléas is in love with Mélisande.

The second act discloses Pelléas and Mélisande sitting by a fountain in the park. Mélisande is playing with the wedding ring and at last tosses it up and it falls into the water. Pelléas advises her to tell the truth if Golaud questions her about it. In the next scene Golaud has been injured while hunting. Mélisande, while tending him, confesses she is unhappy, but does not tell her husband why. When he notices the absence of the ring and inquires about it, she declares she lost it in a grotto by the shore. He requests that she and Pelléas shall go and search for it. The next scene reveals the two in the grotto in a state of agitation.

In the opening of the third act Mélisande is standing at the tower window singing and combing her hair. As she leans out to greet Pelléas her loosened tresses fall about him. He twines them about his arm, threatening thus to hold her a prisoner the night long. Golaud discovers them and his jealousy is at last aroused. His suspicions are confirmed by the little child Yniold, who relates what he has seen passing between his mother and uncle.

In the fourth act Pelléas, about to travel, begs a meeting with Mélisande at the fountain, which she grants. Pelléas keeps his tryst and the two exchange love vows. While embracing one another, Golaud suddenly rushes upon them with drawn sword and kills Pelléas. Mélisande flees in terror pursued by Golaud.

The last act reveals Mélisande dying. On her deathbed she had been delivered of a child, and Golaud, who had sought to kill himself with the same sword that slew Pelléas, is filled with remorse for killing her without cause. She calls for Golaud and confesses she had loved Pelléas, but it was not a guilty love. The new-born babe is brought in to her, but she is too weak to take it. As she passes away the servants fall upon their knees. Golaud sobs aloud, but Arkël bids them all go and leave the dead mother with the child.

It would be impossible to call attention to this or that number or to analyze numbers where there are none. The listener will listen in vain for melodies. In answer to his critics at the time of the first performances Debussy said, "I have been reproached because in my score the melodic phrase is always in the orchestra, never in the voice. I tried, with all my strength and all my sincerity, to identify my music with the poetical essence of the drama." The result of this to the hearer untutored in impression is something shadowy and mystical, and because it is shadowy and mystical throughout therefore it is monotonous. To appreciate it and enjoy it one must not merely understand the use of the leit-motif and continuous melody, but he must have senses keenly attuned to the poetic significance of the drama and a musical knowledge delicate enough to understand how this poetic significance is interpreted musically. He must abandon all conventional ideas of melody, all purely musical emotion, all symphonic development of orchestration, and listen to what has been called "sound wraiths," as so-called melody which is intangible, and to many a passage which is too subtle for appreciation. As to the characters, they were called by Debussy's critics "stammering phantoms," as indeed they are in most of the "revolutionary music." Would not "Pelléas et Mélisande" have been just as effective if the composer had left voices out entirely and scored the drama as he has done his "Prélude a l'Aprés-midi d'un Faune"? Debussy is a school in himself.

Le Martyre de Saint Sebastian

"Le Martyre de Saint Sebastian" ("The Martyrdom of Saint Sebastian"), text by D'Annunzio, music by Debussy, is a music drama rather than an opera in the full sense of the term. D'Annunzio intended it as a kind of miracle play, and as such it has been treated by Debussy, the music being symbolic and mystic, and sometimes to the general ear mean-

ingless. It was first given in Paris, May 23, 1911, and has thus far been given in this country only in concert form, February 12, 1912. In fact, it is doubtful whether it will ever become standard from the operatic or dramatic point of view, but because it is the work of a composer very much in the limelight of criticism in these days it is included in these pages.

This work is divided into five "mansions," the mediæval synonym for acts. After a prelude typifying the Christian soul, the curtain rises and discloses two Christian maidens fettered to pillars. Sebastian, chief of the archers, appears and dances over a bed of burning coals, to encourage them. After a hymn in praise of martyrdom and the exaltation of the faith and fortitude of martyrs, Sebastian shoots an arrow into the sky, and as it does not come down again this is accepted by the crowd as a proof of his holiness and ecstatically proclaimed by chorus and orchestra. The act closes with a vision of heaven and its angels singing hallelujahs.

The second act reveals the "Magic Chamber" where the magicians and astrologers perform their mystic arts. Sebastian breaks down the door, and as he enters, the music symbolizes the advent of Christianity, and the song of the unseen Madonna, borrowed from Middle Age Italian music, is heard.

The third act opens at the Roman Court and discloses Cæsar receiving Sebastian, questioning him about the new faith and trying to induce him to abandon it. A hymn to Apollo follows, and this is succeeded by the symbolizing of Christ's march to Calvary, which is assigned almost entirely to the instruments.

The fourth act is mainly devoted to the martyrdom of Sebastian. The Emperor's satellites at first attempt to smother him, but he is saved by his archers. Then at the Emperor's command he is bound to a tree in Apollo's grove and there he is transfixed by arrows. As his body is removed the arrows disappear from it and are found in the tree. The gates of heaven open and the martyr enters. The last act, picturing paradise, has no spoken words. The

effect is produced by the orchestra and some antiphonal choruses. In fact, as in most of Debussy's work, the orchestra sustains the vital part of expression and description, and in this case it is greatly enlarged, especially in the wood wind and horn section, the horns and harps being specially prominent. Opinions will always differ about "Saint Sebastian" as they differ about "Pelléas and Mélisande" and other of Debussy's compositions. To some they are epoch-makers; to others they are only flamboyant, meaningless dissonance. This much, however, may reasonably be said: to appreciate Debussy's music requires a Debussy ear and training.

DE FALLA (MANUEL)

La Vida Breve

MANUEL de Falla (born at Cadiz in 1876) is one of the most remarkable representatives of the modern Spanish school. He received his first musical training from his mother, a pianist of more than ordinary talent, but later he became a pupil of Trago (in piano-playing) and of Felipe Pedrell in composition. In 1907 de Falla went to Paris, where he lived for several years and where he came into touch with Debussy, Ravel, Dukas and other members of the modern French school. At the outbreak of the Great War de Falla left France and returned to his native country, in which he is still living.

"La Vida Breve" ("A Short Life") was entered in 1905 in a competition organized by the Real Academia de Bellas Artes. It won the prize but, although the stipulations of the competition guaranteed the winning work a public performance, de Falla's opera was not heard until April 2, 1913, when it was interpreted for the first time at the Municipal Casino, Nice. In America the opera was given for the first time by the Metropolitan Opera Company, New York, March 6, 1926. As "La Vida Breve" is a short work, Strawinsky's ballet "Le Rossignol" was given with it at the New York production.

The following are the characters of the opera:

Salud	Soprano
The Grandmother	Mezzo-Soprano
Paco	Tenor
Uncle Sarvador	Baritone
Carmela	Contralto
Manuel	Baritone

Four Girl Street Vendors, a Singer, a Voice in the Forge, a Street Pedler, etc.

The scene of action is the city of Granada; the time, the present.

The first act opens in a gypsy house in the Albaicin quarter of Granada, a part of the city now inhabited by laborers and gypsies. The scene shows the court of this house, an alley being disclosed at the right. A door on the left reveals the interior of a forge. The Grandmother is attending to some birds in a cage that is fastened to the side of the entrance-door. Voices are heard singing from the forge and from the street the cries of vendors of flowers and fruits float in to the courtyard. Salud enters. She has been waiting for her lover Paco and he has failed to keep his tryst. The girl's grandmother endeavors to assuage Salud's misery, tells her to smile; but Salud declares that she has but two loves — that for her grandmother and that for Paco and she hopes that neither will ever fail her. She asks the old woman to go and look out on the square and on the terrace to see if Paco is coming. Salud stands by the door and sings of sorrow that ends in death ("Vivan los que rien," "Life for the laughter-loving"), the distant chorus twice entering with its refrain. The Grandmother re-enters. She tells Salud that her lover is approaching and the girl's mood changes at once from sadness to joy. Paco enters. There is a long duet, the girl entreating her lover to assure her that he will never forget his Salud.

Paco is making passionate protestations of his undying love when Uncle Sarvador, a fierce old gypsy, makes his entrance through the street door. The lovers, oblivious to anything but their present moment of ecstasy, have not perceived his coming, but Uncle Sarvador is moving toward Paco when he is caught and held by the Grandmother. Being asked what he wants of Paco, the gypsy answers that he is going to kill him. He explains that Salud's lover has betrayed her and that on the morrow he is about to wed a girl of his own station in life, good-looking and very rich. Once more he reiterates his intention of taking vengeance upon Paco, but the Grandmother dissuades him and leads him into the forge with the intention of obtaining the full story of Paco's perfidy from him. As they go out the two lovers are still hymning their mutual passion. A voice from

the forge proclaims the tragedy of a woman who has to serve as a black fate's luckless pawn. The stage is shrouded in darkness.

With the return of light a panoramic view of Granada, as seen from Sacro Monte, is revealed. The city is bathed in the golden light of late afternoon, the towers of the Alhambra rising at the left of the scene. The stage is empty and only the echoes of distant voices are to be heard. This scene is in reality a symphonic interlude with a choral background. Twilight falls as Salud and her lover walk down the road and part from each other. The Grandmother and Uncle Sarvador come out of the forge, the latter, still bent upon the murder of Paco, being held firmly by his companion. The night has come as the distant voices become fainter and fainter. The curtain descends slowly.

The second act is played in two tableaux. The first is an alley in Granada at night. Open windows of a house reveal a courtyard in which a gay festival is being held. This is the home of Carmela and of her brother Manuel and they are celebrating the betrothal of Paco to Carmela. A chorus of guests acclaims the girl and her lover. A singer calls for the dance to begin, and while the latter is in prograss Salud appears and, looking into one of the windows, sees Paco with Carmela. She has learned the truth and her heart is torn with anguish. The Singer inside Carmela's house calls attention to the fond look on the bridegroom's face as he gazes at his betrothed. As she hears this, Salud is suddenly filled with passionate resolve to confront her betrayer and to kill him and, perhaps, herself. She is about to go into the house when the Grandmother and Uncle Sarvador enter. Salud throws herself into the Grandmother's arms and the latter and Uncle Sarvador endeavor to console the girl. The noise of the festival, the merriment, the joyous voices becomes augmented. Salud thinks she hears Paco's voice and she and the gypsy suggest entering together. The girl sings at one of the windows and suddenly the sounds of merriment within are stilled, as if all were listening. "He must hear me sing at every window" Salud

says, and she moves to another window and sings once more. Within the house the voice of Carmela is heard asking Paco why he has grown so pale. Salud and Uncle Sarvador determine to enter, the Grandmother vainly protesting. The stage becomes dark and the scene changes to the courtyard of the house wherein the festival is being celebrated.

Two dancers are performing animatedly as the scene is revealed. At one side Carmela, Manuel and Paco are sitting and opposite them the Singer with various young men provided with guitars. Paco is pretending to be unconcerned, but as his betrothed and her brother are asking him if he feels better, Paco curses himself for not having been more careful. Meanwhile Uncle Sarvador enters, holding Salud by the hand. Manuel asks them their business and the gypsy answers that they have come to sing and to dance for them at their festival. Paco, thoroughly dismayed, lowers his gaze, but Carmela watches him anxiously. As Uncle Sarvador repeats that they will sing, Salud steps forward and declares that she has not come to sing or to dance, but to look at yonder man — and she points to Paco — to beg him for the love of God to kill her and so finish her agony. She tells the assemblage that Paco has ruined her and left her and that the air in her room is still atremble with his words of love and tender protestations. Paco first stammers a denial and, losing self-control, orders Salud to be put out. The girl is stunned by this order and with tender reproach in her voice, asks Paco how he could thus treat her. She moves toward him and suddenly collapses. The crowd is struck with momentary horror and Uncle Sarvador announces that Salud is dead. Her short life has ended with the love that had fed its flame. The Grandmother enters, frenzied with grief and curses Paco. "Judas!" she cries. "Miserable traitor" Uncle Sarvador hurls at the betrayer. The curtain falls.

The music of "La Vida Breve" is thoroughly Spanish and imbued with no little poetry. The weakness of the work is the undramatic quality of its libretto and the absence of consistent action. Nevertheless, the beauty of much of the

vocal section of the score, the imaginative charm of the interlude after the opening act, with its symphonic music combined with the sounds of the distant chorus, the brilliant Spanish dances make the opera a work of undeniable fascination.

F. B.

DELIBES (LEO)

Lakme

THE romantic opera, "Lakme," produced in Paris, April 14, 1883, was first performed in this country by the American Opera Company in 1886, Mme. L'Allemand taking the title role. The principal characters are Lakme, daughter of Nilakantha, an Indian priest; Gerald and Frederick, officers of the British Army; Ellen and Rose, daughters of the Viceroy; and Mrs. Benson, governess. The scene is laid in India. Nilakantha cherishes a hatred of all foreigners. The two English officers, Gerald and Frederick, accompanied by a bevy of ladies, intrude upon his sacred grounds. They stroll about and gradually retire, but Gerald remains to sketch some jewels, which Lakme has left upon a shrine while she goes flower-gathering with her slave Mallika, and evidently also to await developments when she returns. Lakme soon approaches in her boat, and there is a desperate case of love at first sight. Their demonstrations of affection are interrupted by the appearance of the priest, whose anger Gerald escapes by fleeing, under cover of a convenient thunderstorm. In the next act Lakme and her father appear in the public market-place, disguised as penitents. He compels his daughter to sing, hoping that her face and voice will induce her lover to disclose himself. The ruse proves successful. Nilakantha waits his opportunity, and stealing upon his enemy stabs him in the back and makes good his escape. In the third act we find Gerald in a delightful jungle, where Lakme has in some manner managed to conceal him, and where she is carefully nursing him with the hope of permanently retaining his love. She saves his life; but just at this juncture, and while she is absent to obtain a draught of

the water which, according to the Indian legend, will make earthly love eternal, Gerald hears the music of his regiment, and Frederick appears and urges him back to duty. His allegiance to his queen, and possibly the remembrance of his engagement to a young English girl, prove stronger than his love for Lakme. The latter returns, discovers his faithlessness, gathers some poisonous flowers, whose juices she drinks, and dies in Gerald's arms just as the furious father appears. As one victim is sufficient to appease the anger of Nilakantha's gods, Gerald is allowed to go unharmed.

The first act opens with a chorus of Hindoos, oriental in its character, followed by a duet between Lakme and her father; the scene closing with a sacred chant. The Hindoos gone, there is a charming oriental duet ("'Neath yon Dome where Jasmines with the Roses are blooming") between Lakme and her slave, which is one of the gems of the opera. The English then appear and have a long, talky scene, relieved by a pretty song for Frederick ("I would not give a Judgment so absurd"), and another for Gerald ("Cheating Fancy coming to mislead me"). As Lakme enters, Gerald conceals himself. She lays her flowers at the base of the shrine and sings a restless love-song ("Why love I thus to stray?"). Gerald discovers himself, and after a colloquy sings his ardent love-song ("The God of Truth so glowing"), and the act closes with Nilakantha's threats.

The second act opens in the market square, lively with the choruses of Hindoos, Chinamen, fruit venders, and sailors, and later on with the adventures of the English party in the crowd. Nilakantha appears and addresses his daughter in a very pathetic aria ("Lakme, thy soft Looks are overclouded"). Soon follows Lakme's bell-song ("Where strays the Hindoo Maiden?"), a brilliant and highly embellished aria with tinkling accompaniment, which will always be a favorite. The recognition follows; and the remaining numbers of importance are an impassioned song by Gerald ("Ah! then 't is slumbering Love"), with a mysterious response by Lakme ("In the Forest near at Hand"). A ballet, followed by the stabbing of Gerald, closes the act.

In the third act the action hastens to the tragic denouement. It opens with a beautiful crooning song by Lakme (" 'Neath the Dome of Moon and Star ") as she watches her sleeping lover. The remaining numbers of interest are Gerald's song (" Tho' speechless I, my Heart remembers "), followed by a pretty three-part chorus in the distance and Lakme's dying measures, " To me the fairest Dream thou 'st given," and " Farewell, the Dream is over." Though the opera is monotonous from sameness of color and lack of dramatic interest, there are many numbers which leave a charming impression by their grace, refinement, and genuine poetical effect.

DONIZETTI (GAETANO)

The Daughter of the Regiment

"THE Daughter of the Regiment" ("La Fille du Régiment"), opera comique in two acts, words by Bayard and St. Georges, was first produced at the Opera Comique, Paris, February 11, 1840, with Mme. Anna Thillon in the role of Marie. Its first performance in English was at the Surrey Theatre, London, December 21, 1847, under the title of "The Daughter of the Regiment." In 1847 it was performed as an Italian opera in London, with added recitatives, and with Jenny Lind in the leading part.

The music of the opera is light and sparkling, the principal interest centering in the charming nature of the story and its humorous situations, which afford capital opportunities for comedy acting. The scene is laid in the Tyrol during its occupation by the French. Marie, the heroine, and the *vivandière* of the Twenty-first Regiment of Napoleon's army, was adopted as the Daughter of the Regiment, because she was found on the field, after a battle, by Sergeant Sulpice. On her person was affixed a letter written by her father to the Marchioness of Berkenfeld, which has been carefully preserved by the Sergeant. At the beginning of the opera the little waif has grown into a sprightly young woman, full of mischief and spirit, as is shown by her opening song ("The Camp was my Birthplace"), in which she tells the story of her life, and by the duet with Sulpice, known as "The Rataplan," which is of a very animated, stirring, and martial character, to the accompaniment of rattling drums and sonorous brasses. She is the special admiration of Tony, a Tyrolean peasant, who has saved her

from falling over a precipice. The soldiers of the regiment are profuse in their gratitude to her deliverer, and celebrate her rescue with ample potations, during which Marie sings the Song of the Regiment ("All Men confess it"). Poor Tony, however, who was found strolling in the camp, is placed under arrest as a spy, though he succeeds in obtaining an interview with Marie and declares his love for her. The declaration is followed by a charming duet ("No longer can I doubt it"). Tony manages to clear up his record, and the soldiers decide that he may have Marie's hand if he will consent to join them. He blithely accepts the condition and dons the French cockade. Everything seems auspicious, when suddenly the Marchioness of Berkenfeld appears and dashes Tony's hopes to the ground. The Sergeant, as in honor bound, delivers the letter he has been preserving. After reading it she claims Marie as her niece, and demands that the regiment shall give up its daughter, while Tony is incontinently dismissed as an unsuitable person to be connected in any capacity with her noble family. Marie sings a touching adieu to her comrades ("Farewell, a long Farewell"), and the act closes with smothered imprecations on the Marchioness by the soldiers, and protestations of undying love by Tony.

The second act opens in the castle of Berkenfeld, where Marie is duly installed, though she does not take very kindly to her change of surroundings. The old Sergeant is with her. Grand company is expected, and the Marchioness desires Marie to rehearse a romance, "The Light of early Day was breaking," which she is to sing to them. Before she finishes it she and the Sergeant break out into the rollicking Rataplan and go through with the military evolutions, to the horror of the Marchioness. While regret for the absent Tony keeps her in a sad mood, she is suddenly cheered up by the sound of drums and fifes, announcing the approach of soldiers. They are the gallant Twenty-first, with Tony, now a colonel, at their head. He sues once more for Marie's hand. The soldiers also put in a spirited choral appeal, "We have come, our Child to free." The Marchioness again refuses. Tony proposes an elopement, to which Marie, in resentment at her

aunt's cruelty, consents. To thwart their plans, the Marchioness reveals to Marie that early in life she had been secretly married to an officer of lower family position than her own, and that this officer was Marie's father. Unable to dispute the wishes of her mother, she renounces Tony in an agony of grief. At last Marie's sorrow arouses old associations in the mind of the Marchioness, and she consents to the union of Tony and Marie.

While the music of the opera is light, it is none the less very attractive. The role of the heroine, small as it is, was a favorite one with such great artists as Jenny Lind, Patti, Sontag, and Albani, while in this country Miss Kellogg and Mrs. Richings-Bernard made great successes in the part. The latter singer, indeed, and her father, whose personation of the Sergeant was very remarkable, were among the first to perform the work in the United States.

La Favorita

"La Favorita," grand opera in four acts, words by Royer and Waëtz, the subject taken from the French drama, "Le Comte de Commingues," was first produced at the Académie, Paris, December 2, 1840, with Mme. Stolz as Leonora, Duprez as Fernando, and Baroelhst as Balthasar. Its success in England, where it was first produced February 16, 1847, was made by Grisi and Mario. The scene of the opera is laid in Spain, and the first act opens in the monastery of St. James, of Compostella, where the young novice, Fernando, is about to take his vows. Before the rites take place he is seized with a sudden passion for Leonora, a beautiful maiden who has been worshipping in the cloisters. He confesses his love to Balthasar, the superior, who orders him to leave the monastery and go out into the world. Leonora, meanwhile, is beloved by Alphonso, king of Castile, who has provided her a secret retreat on the island of St. Leon. Though threatened by the pontiff with excommunication, he has resolved to repudiate his queen, in order that he may carry out his intention of marry-

ing the beautiful Leonora. To her asylum a bevy of maidens conducts Fernando. He declares his passion for her and finds it reciprocated. He urges her to fly with him, but she declares it impossible, and, giving him a commission in the army signed by the King, urges him to go to the wars and win honors for her sake.

In the second act Balthasar, in the name of the pontiff, visits their retreat and pronounces the papal anathema upon the guilty pair. The same curse is threatened to all the attendants unless Leonora is driven from the King, and the act closes with their vengeful menaces.

In the third act Fernando returns victorious from the war with the Moors. Already beginning to fear the result of the papal malediction, and having learned of Leonora's passion for the victor, Alphonso heaps rewards upon him, even to the extent of giving him Leonora's hand. Fernando, who is ignorant of her past relations to the King, eagerly accepts the proffer; but Leonora, in despair, sends her attendant, Inez, to inform him of the real nature of the situation and implore his forgiveness. The King intercepts her, and the marriage takes place at once, Fernando not discovering Leonora's shame until it is revealed by the courtiers, who avoid him. He flies from the world to the monastery once more for shelter and consolation, followed by Leonora, who dies in his arms after she has obtained forgiveness.

The music of the work is very dramatic in its character, some of the finales being the strongest Donizetti has written. In the first act there is a beautifully melodious aria ("Una Vergine"), in which Fernando describes to Balthasar the vision of Leonora which had appeared to him at his orisons, and a tender duet ("Deh, vanne! deh, parti") between Fernando and Leonora, in which they sorrowfully part from each other. In the second act the King has a passionate aria, where he curses his courtiers for leaguing against him at Rome, followed by a duet with Leonora ("Ah! l' alto Ardor"). The third act contains the beautiful aria, "O mio Fernando!" which is a favorite with all contraltos. It is remarkable for its warmth and richness, as well as its dramatic spirit, and the

act closes with a concerted finale, in which Fernando breaks his sword, and once more Balthasar anathematizes the King. The fourth act is the most beautiful of all in its music and the most powerful in dramatic effect. The chorus of monks in the first scene ("Scaviam l' asilo") is remarkable for its religious character and solemnity. In the third scene occurs the melodious romanza ("Spirito gentil"), which Donizetti transferred to this work from his opera, "Le Duc d'Albe," which had not been performed, the libretto of which was originally written by Scribe for Rossini. The closing duet between Fernando and Leonora is full of pathos and beauty, and forms a fitting close to an act which, in one sense at least, is an inspiration, as it was composed in four hours, — a proof of the marvellous ease and facility with which Donizetti wrote.

Don Pasquale

"Don Pasquale," opera bouffe in three acts, was first produced at the Théâtre des Italiens, in Paris, January 4, 1843, with the following extraordinary cast:

Norina	Mme. Grisi.
Ernesto	Sig. Mario.
Dr. Malatesta	Sig. Tamburini.
Don Pasquale	Sig. Lablache.

The scene of this brilliant and gay little opera is laid in Rome. Don Pasquale is in a rage with Ernesto, his nephew, because he will not marry to suit him. Dr. Malatesta, his friend and physician, who is also very much attached to the nephew, contrives a plot in the latter's interest. He visits the Don, and urges him to marry a lady, pretending that she is his sister, though in reality she is Norina, with whom Ernesto is in love. He then calls upon Norina, and lets her into the secret of the plot, and instructs her how to play her part. She is to consent to the marriage contract, and then so harass the Don that he will not only be glad to get rid of her, but will give his consent to her marriage with Ernesto. The second act opens in Don Pasquale's house, where Ernesto

is bewailing his fate. The Don enters, magnificently dressed, and ready for the marriage. Norina appears with Malatesta, and feigns reluctance to enter into the contract; but when the notary arrives she consents to sign. No sooner, however, has she signed it than she drops her assumed modesty. Ernesto, who is present, is bewildered at the condition of affairs, but is kept quiet by a sign from the Doctor. Norina refuses all the Don's amatory demonstrations, and declares Ernesto shall be her escort. She summons the servants, and lays out a scheme of housekeeping so extravagant that the Don is enraged, and declares he will not pay the bills. She insists he shall, for she is now mistress of the house. In the third act we find Norina entertaining milliners and modistes. Don Pasquale enters, and learning that she is going to the theatre, forbids it, which leads to a quarrel, during which Norina boxes his ears. As she leaves the room she drops a letter, the reading of which adds the pangs of jealousy to his other troubles. The Doctor at this juncture happens in and condoles with him. The Don insists that Norina shall quit his house at once. In the next scene he taxes her with having a lover concealed in the house, and orders her to leave. The Doctor counsels him to let his nephew marry Norina; and in the course of explanations the Don discovers that the Doctor's sister and Norina are one and the same person, and that the marriage was a sham. He is only too glad of an escape to quarrel with the Doctor for his plot, and the young couple are speedily united, and have the old man's blessing.

The charm of the opera lies in its comic situations, and the gay, cheerful music with which they are illustrated. It is replete with humor and spirit, and flows along in such a bright stream that it is almost impossible to cull out special numbers, though it contains two duets and a quartet which are of more than ordinary beauty, and the exquisite serenade in the last act, "Com' e gentil." For brilliant gayety it stands in the front rank of all comic operas, though Donizetti was but three weeks in writing it. It is said that when it was in rehearsal its fate was uncertain. The orchestra and singers received it very coldly; but when the rehearsal was over,

Donizetti merely shrugged his shoulders and remarked to his friend, M. Dormoy, the publisher: "Let them alone; they know nothing about it. I know what is the matter with 'Don Pasquale.' Come with me." They went to the composer's house. Rummaging among a pile of manuscripts, Donizetti pulled out a song. "This is what 'Don Pasquale' wants," he said. "Take it to Mario and tell him to learn it at once." Mario obeyed, and when the opera was performed sang it to the accompaniment of a tambourine, which Lablache played behind the scenes. The opera was a success at once, and no song has ever been more popular.

In strange contrast with the gay humor of "Don Pasquale," it may be stated that in the same year Donizetti wrote the mournful "Don Sebastian," which has been described as "a funeral in five acts." Crowest, in his "Anecdotes," declares that the serenade is suggestive of Highland music, and that many of his other operas are Scottish in color. He accounts for this upon the theory that the composer was of Scotch descent, his grandfather having been a native of Perthshire, by the name of Izett, and that his father, who married an Italian lady, was Donald Izett. The change from Donald Izett to Donizetti was an easy one. The story, however, is of doubtful authenticity.

Lucia di Lammermoor

"Lucia di Lammermoor," opera seria in three acts, words by Cammarano, was first produced at Naples, September 26, 1835, with Mme. Persiani and Sig. Duprez, for whom the work was written, in the principal roles of Lucia and Edgardo. Its first presentation at Paris was August 10, 1839; in London, April 5, 1838; and in English, at the Princess Theatre, London, January 19, 1843. The subject of the opera is taken from Sir Walter Scott's novel, "The Bride of Lammermoor"; the scene is in Scotland; time, about 1669.

Sir Henry Ashton, of Lammermoor, brother of Lucy, the heroine, has arranged a marriage between her and Lord

Arthur Bucklaw, in order to recover the fortune which he has dissipated, and to save himself from political peril he has incurred by his participation in movements against the reigning dynasty. Sir Edgar Ravenswood, with whom he is at enmity, is deeply attached to Lucy, who reciprocates his love, and on the eve of his departure on an embassy to France pledges herself to him. During his absence Edgar's letters are intercepted by her brother, who hints to her of his infidelity, and finally shows her a forged paper, which she accepts as the proof that he is untrue. Overcome with grief at her lover's supposed unfaithfulness, and yielding to the pressure of her brother's necessities, she at last consents to her union with Lord Arthur. The marriage contract is signed with great ceremony, and just as she has placed her name to the fatal paper, Edgar appears. Learning from Lucy what she has done, he tramples the contract under foot, hurls an imprecation upon the house of Lammermoor, and bursts out of the room in a terrible rage. Sir Henry follows him, and a fierce quarrel ensues, which ends in a challenge. Meanwhile, at night, after the newly wedded couple have retired, a noise is heard in their apartment. The attendants rush in and find Lord Arthur dying from wounds inflicted by Lucy, whose grief has made her insane. When she returns to reason, the thought of what she has done and the horror of her situation overcome her, and death shortly puts an end to her wretchedness. Ignorant of her fate, Edgar goes to the churchyard of Ravenswood, which has been selected as the rendezvous for the duel with Sir Henry. While impatiently waiting his appearance, the bell of the castle tolls, and some of the attendants accosting him bring the news of her death. The despairing lover kills himself among the graves of his ancestors, and the sombre story ends.

The popular verdict has stamped "Lucia" as Donizetti's masterpiece, and if the consensus of musicians could be obtained, it would unquestionably confirm the verdict. It contains incomparably the grandest of his arias for tenor, the Tomb song in the last act, and one of the finest dramatic concerted numbers, the sextet in the second act, that can be

found in any Italian opera. Like the quartet in "Rigoletto," it stands out in such bold relief, and is so thoroughly original and spontaneous that it may be classed as an inspiration. The music throughout is of the most sombre character. It does not contain a joyous phrase. And yet it can never be charged with monotony. Every aria, though its tone is serious and more often melancholy, has its own characteristics, and the climaxes are worked up with great power. In the first act, for instance, the contrasts are very marked between Henry's aria, "Cruda, funesta Smania," the chorus of hunters, "Come Vinti da stanchezza," Henry's second aria, "La Pietade in suo Favore," in which he threatens vengeance upon Edgar, the dramatic and beautifully written arias for Lucy, "Regnava nel Silenzio" and "Quando rapita in Estasi," and the passionate farewell duet between Lucy and Edgar, which is the very ecstasy of commingled love and sorrow. The second act contains a powerful duet ("Le tradirmi tu potrai") between Lucy and Henry; but the musical interest of the act centres in the great sextet ("Chi mi frena"), which ensues when Edgar makes his unexpected appearance upon the scene of the marriage contract. For beauty, power, richness of melody, and dramatic expression, few concerted numbers by any Italian composer can rival it. The last act also contains two numbers, the mad song of Lucy ("Oh! Gioja che si senti"), and the tomb scena ("Tomba degl' avi miei"), which affords even the most accomplished tenor ample scope for his vocal ability.

L'Elisir d'Amore

"L'Elisir d'Amore," opera bouffe in two acts, words by Romani, was first produced in Milan, May 12, 1832, and in English, at Drury Lane, in 1839, as "The Love Spell." The heroine of this graceful little opera is Adina, a capricious country girl, who is loved by Nemorino, a young farmer, whose uncle lies at the point of death, and by Belcore, a sergeant, whose troops are billeted upon the neighboring village. While

Adina keeps both these suitors in suspense, Dr. Dulcamara, a travelling quack, arrives at the village in great state to vend his nostrums. Nemorino applies to him for a bottle of the Elixir of Love, — with the magical properties of which he has become acquainted in a romance Adina has been reading that very morning. The mountebank, of course, has no such liquid, but he passes off on the simple peasant a bottle of wine, and assures him that if he drinks of it he can command the love of any one on the morrow. To thoroughly test its efficacy, Nemorino drinks the whole of it. When he encounters Adina he is half tipsy, and accosts her in such disrespectful style that she becomes enraged, and determines to give her hand to the Sergeant, and promises to marry him in a week. Meanwhile an order comes for the departure of the Sergeant's detachment, and he begs her to marry him the same day. She gives her consent, and the second act opens with the assembling of the villagers to witness the signing of the marriage contract. While the Sergeant, Adina, and the notary have retired to sign and witness the contract, Nemorino enters in despair, and finding Dulcamara enjoying a repast, he implores him to give him some charm that will make Adina love him at once. Having no money, the quack refuses to assist him, and Nemorino is again plunged into despair. At this juncture the Sergeant enters, not in the best of humor, for Adina has declined to sign the contract until evening. Discovering that Nemorino wants money, he urges him to enlist. The bonus of twenty crowns is a temptation. Nemorino enlists, takes the money, hurries to the quack, and obtains a second bottle of the elixir, which is much more powerful than the first. In the next scene the girls of the village have discovered that Nemorino's uncle has died and left him all his property, though Nemorino himself has not heard of it. They crowd about him, trying to attract his attention with their charms and blandishments. He attributes his sudden popularity to the effects of the elixir, and even the quack is somewhat bewildered at the remarkable change. Nemorino now determines to pay Adina off in kind, and at last rouses her jealousy. Meanwhile Dulcamara acquaints her with the effects of the

elixir and advises her to try some of it, and during the interview inadvertently informs her of Nemorino's attachment for her. Struck with his devotion, she repays the Sergeant herself, announces her change of mind, and bestows her hand upon the faithful Nemorino. Like "Don Pasquale," the opera is exceedingly graceful in its construction, and very bright and gay in its musical effects, particularly in the duets, of which there are two, — one between Dulcamara and Nemorino in the first act ("Obbligato, ah! si obbligato"), and one between Dulcamara and Adina in the second act ("Quanto Amore! ed io spietata"), which are charming in their spirit and humor. There is also an admirable buffo song in the first act, beginning with the recitative, "Udite, udite, o Rustici," in which the Doctor describes his wares to the rustics, and a beautiful romanza in the second act for tenor ("Una furtiva Lagrima"), which bears the same relation to the general setting of the work that the Serenade does to "Don Pasquale."

Lucrezia Borgia

"Lucrezia Borgia," grand opera in three acts, words by Romani, was first produced at La Scala, Milan, December 26, 1834. The subject was taken from Victor Hugo's tragedy of the same name, and its text was freely adapted by Romani. When it was produced in Paris, in 1840, Victor Hugo took steps to suppress any further representations. The libretto was then rewritten, under the title of "La Rinegata," the Italian characters were changed to Turks, and in this mutilated form the performances were resumed. It was in this opera that Signor Mario made his English debut, in 1839, with great success. Its first presentation in English was at London, December 30, 1843.

The history of Lucrezia Borgia, daughter of Rodrigo Borgia, afterwards Pope Alexander VI, and sister of Cæsar Borgia, is too well known to need recapitulation. It is necessary to the comprehension of the story of the opera, however, to state that she had an illegitimate son, named Genarro, who was

left when an infant with a fisherman, but who subsequently entered the Venetian army and rose to an eminent rank. The opera opens with a brilliant festival in the gardens of the Barberigo Palace, which is attended by Genarro, Orsini, and others, all of them cordial haters of the detestable Borgias. While they are telling tales of Lucrezia's cruel deeds, Genarro lies down and goes to sleep, and Orsini in a spirited aria ("Nelle fatal di Rimini") relates to his companions the story of Genarro's gallantry at the battle of Rimini. As they leave, Lucrezia approaches, masked, in a gondola, and is received by Gubetta, with whom she has come to Venice on some secret errand. She discovers Genarro asleep, and expresses her delight at his beauty, and at the same time her maternal love, in a brilliant aria, "Com' e bello." As she kisses his hand he wakes, and in the duet which follows tells her the story of his early life in a romanza ("Di Pescatore ignobile"). He begs her to reveal her name, but she refuses. As he continues to implore her, his friends return and denounce her to Genarro as the hated Borgia, in a concerted number ("Chi siam noi sol chiarirla") of great dramatic power, which closes the first act.

The second act opens in the public square of Ferrara, with the palace of the Borgias on the right. The Duke Alphonso, Lucrezia's husband, who has been observant of Lucrezia's attachment to Genarro, vows vengeance in a passionate aria ("Vieni la mia Vendetta"). In the next scene Genarro, who has been taunted by his friends with being a victim of Lucrezia's fascinations, recklessly rushes up to the palace door and strikes off the first letter of her name with his dagger. When Lucrezia discovers the insult, she demands of the Duke that the guilty person shall be arrested and condemned to death. The Duke has already seized Genarro, and agrees to carry out his wife's demands. When the prisoner is brought before them for judgment, she is horror-stricken to find he is her son. She implores his life, but the infuriated Duke retaliates upon her with the declaration that she is his paramour. The duet between them ("O! a te bada"), in which Lucrezia passes from humble entreaties to rage and menace,

is a fine instance of Donizetti's dramatic power. The Duke, however, is resolute in his determination, and will only allow her to choose the mode of Genarro's death. She selects the Borgia wine, which is poisoned. Genarro is called in, and after a trio ("Le ti tradisce"), which is one of the strongest numbers in the opera, he is given the fatal draught under the pretence of a farewell greeting from the Duke, who then leaves mother and son together. She gives him an antidote, and he is thus saved from the fate which the Duke had intended for him.

The last act opens at a banquet in the palace of the Princess Negroni, which is attended by Genarro and his friends, Lucrezia, meanwhile, supposing that he has gone to Venice. During the repast she has managed to poison their wine. In the midst of the gay revel Orsini sings the popular drinking-song, "Il Segreto per esser felici," which is familiar the world over. The festivities are interrupted, however, by the appearance of Lucrezia, who reveals herself with the taunting declaration: "Yes, I am Borgia. A mournful dance ye gave me in Venice, and I return ye a supper in Ferrara." She then announces that they are poisoned. The music is changed with great skill from the wild revelry of drinking-songs to the sombre strains of approaching death. Five coffins are shown them, when Genarro suddenly reveals himself to Lucrezia and asks for the sixth. The horror-stricken woman again perceives that her son has been poisoned by her own hand. As his companions leave the apartment she implores Genarro to take the antidote once more, and at last reveals herself as his mother. He steadily refuses to save himself, however, since his companions have to die, and expires in her arms just as the Duke and his followers enter. She discloses Genarro's relationship, and then dies with the despairing cry on her lips that Heaven has pronounced its final judgment upon her.

Linda de Chamouni

"Linda de Chamouni," grand opera in three acts, text by Rossi, was first produced at the Kärnthnerthor Theatre, Vienna, May 19, 1842. The first act opens in the valley of Chamouni and discloses the home of Antonio Lonstolat, a farmer, and his old wife, Madalina, whose only daughter, Linda, is in love with Carlo, a young painter who has recently come into the valley. Misfortunes have overtaken the old couple, and they are in danger of losing their farm, which is owned by the Marchioness de Sirval. Their anxiety is temporarily relieved when the Marquis of Boisfleury visits them and assures them he will save the farm, his real purpose being to effect the ruin of Linda by ingratiating himself with her parents. The Prefect of the village, however, is aware of his designs, and induces them to allow Linda to accompany a party of villagers to Paris, promising at the same time to place her with his brother, who is supposed to be living in that city. She soon leaves under the protection of Pierotto, the Savoyard.

The second act discloses them on the way to Paris, but Linda unfortunately loses her companion. Upon reaching Paris she finds that the Prefect's brother is dead. Meanwhile Carlo, who has followed her, arrives, and reveals to her that he is the Viscount Sirval, son of the Marchioness, and nephew of the Marquis. He renews his offer of marriage, and places her in a handsome apartment. In these questionable surroundings Pierotto discovers her. Her father, who has had to give up the farm, also finds her, and, distrusting her innocence amid such luxury, curses her. The Marchioness meanwhile, who has learned of her son's attachment, threatens to imprison Linda if he does not marry the lady she has selected for him. He gives his feigned consent, and Linda, thinking he has deserted her, goes insane.

In the last act Pierotto takes her back to her native village. Carlo arrives there in search of her, and finding her with Pierotto sings to her, hoping she will recognize his voice and that her reason may return. The song has the

desired effect. Subsequently the Marchioness relents, gives her consent to their union, and all ends happily.

The music of "Linda" is of that serious and dignified kind which justifies its inclusion in the list of grand operas. In the first act the opening aria of Antonio ("We were both in this Valley nurtured") is a touching expression of the sorrow of the aged couple. Linda's farewell, "Oh, Stars that guide my fervent Love," familiar on the concert stage by its Italian title, "O, Luce di quest' Anima," is an aria of strong dramatic power. In this act also are Pierotto's pathetic ballad, "Once a better Fortune seeking," and the passionate duet for Linda and Carlo, "Oh, that the blessed Day were come!" The principal numbers in the second act are the brilliant duet for Linda and Pierotto ("Oh, Linda, at thy happy Fate"), which is highly embellished, and the aria for Linda ("Ah! go, my Love"). The last act contains a mournful aria by Carlo ("If from Heaven the Bolts should reach me"); his charming song in which he appeals to Linda ("Hear the Voice that, softly singing"); and the rapturous duet for Linda and Carlo ("Ah! the Vision of thy Sorrow fades"), which closes the opera.

DUKAS (PAUL)

Ariane et Barbe Bleue

"ARIANE et Barbe Bleue," an opera in three acts, text by M. Maeterlinck, music by Paul Dukas, was first performed at the Opera Comique, Paris, May 10, 1907, and had its first hearing in this country in New York, March 3, 1911. Its original title is "Conte en trois actes" ("tale in three acts"). The composer was born in Paris October 1, 1865, and after graduating from the Conservatory, wrote several overtures and cantatas, a symphony in C, and the scherzo, "L'Apprenti Sorcier," which was first performed by the Chicago Symphony Orchestra in this country in 1899, in Chicago.

The story is based upon the well-known legend of Bluebeard. After the strange disappearance of his five wives, he brings to his castle Ariane, the sixth, an event which greatly enrages the peasantry. Unappalled by the mysterious fate of her predecessors, Ariane seeks to discover the cause of their disappearance. She is given seven keys by Bluebeard, with six of which she may open six of the doors of the hall surrounding her apartment, but the seventh must remain untouched. She throws away the six, caring only for the seventh. Her nurse opens the six doors, behind which is seen a continuous shower of precious stones. At last Ariane opens the seventh and hears distant melancholy and ominous chanting. At that instant Bluebeard enters and wrathfully seizes her. The nurse, alarmed for her safety, rushes out and informs the peasants. They are about to slay the giant when Ariane protests and declares he has not harmed her.

The second act discloses Ariane and her nurse in the sub-

terranean vault where the other six wives are confined. She tries to comfort them, and is much surprised when they make no complaint over their fate. She strikes the wall of the vault with a stone, thereby breaking a glass door which opens upon a garden, whither the wives follow her.

In the third act Ariane and her companions are seen rejoicing in their new life and decking themselves with adornments. Their enjoyment is interrupted by a tumult without. Bluebeard has returned and the peasants attack and wound him. He is then seized, bound, and taken into the castle. Ariane, after thanking the peasants, bids them depart and releases Bluebeard. As his wives crowd about him, moved by pity, Ariane asks which of them will accompany her. Exulting in their newly found freedom, they decide to stay with their husband, whereupon Ariane and the nurse leave them, notwithstanding the entreaty of the wounded Bluebeard that she shall remain.

The prominent musical numbers are the aria sung by Ariane in salutation of the jewels, the invisible chorus of the wives, and the accompaniment to the opening of the successive doors in the first act; the accompaniment to Ariane's effort to reach the wives imprisoned in the vault, the great climax when Ariane breaks the glass door, and her song to the beauty of Spring in the second; the prelude, Ariane's appeal to the wives, and the powerful climax at the close, in the third act, explaining the subtitle which Maeterlinck attached to his text, "The fruitless Deliverance." The opera might almost be called cosmopolitan, for it has distinct traces of Wagner, of Debussy, and of the Russian school. Representative motives are freely used, but the general color is French and specially Debussian. Indeed the composer acknowledges his obligations to Debussy in a memorandum attached to the score.

FEVRIER (HENRI)

Monna Vanna

FÉVRIER'S "Monna Vanna" was produced for the first time at the Grand Opéra, Paris, January 13, 1909. The text is by Maurice Maeterlinck, who wrote the play, which serves as the foundation of the opera, in 1902. The opera had been intended for the Opéra Comique, in Paris, but the work was not accepted by the management of that house. When it was announced for production by the Grand Opéra, Maeterlinck brought suit to prevent such production, his wife — the singer, Mme. Georgette Leblanc — having been desirous of singing the role of Monna Vanna and the directorate of the Opéra having engaged Mlle. Breval instead.

"Monna Vanna" is written in four acts and five tableaux, the last act — the scene in the prison — having been written by Maeterlinck for the operatic production. This is frequently omitted in performances.

The following are the characters:

Guido Colonna, Commander of the Pisan garrison	BARITONE
Marco Colonna, Guido's father	BASS
Prinzivalle, Florentine general	TENOR
Trivulzio, Commissioner of the Florentine Republic	BASS
Borso, one of Guido's lieutenants	TENOR
Torello, one of Guido's lieutenants	BASS
Vedio, Prinzivalle's secretary	BARITONE
Monna Vanna, wife of Guido Colonna	SOPRANO
Nobles, Soldiers, Peasants and Men and Women of the City.	

The time is the end of the fifteenth century.

The first act opens in a room in the palace of Guido Colonna, at Pisa. The garrison and the city itself are besieged by the Florentines and the Pisans are reduced to the ex-

tremities of starvation. They are not only without food and water, but they have exhausted their supply of the munitions of war. Guido, as a last resource, has sent his father to Prinzivalle, the Florentine general, to parley for a truce. As the curtain rises the Pisans are heard in rebellious cries against their commander. His lieutenants, Torello and Borso, tell Guido that the soldiers have no more arrows, no more bullets and that some refuse to fight even with their swords. As they are discussing this crisis, Marco Colonna, Guido's father, returns from his parley with Prinzivalle. He tells his son that Prinzivalle is a true man and not a barbarian. In his tent was a scholar and this man and he had discoursed upon Plato and Greek art. Guido is forced to remind his father that the Pisans are starving. Marco informs him the Florentine general is a kind and a humane man, fighting loyally but reluctantly for the republic, which is ungrateful for his services and which intends, Prinzivalle says, to accuse him of treachery and put him to death when he returns.

Marco continues. The Pisans will be sent a convoy of food and ammunition on one condition. Seeing that his father hesitates, Guido imperiously orders him to speak. Marco then says that Prinzivalle's condition is that Monna Vanna, Guido's wife, shall go that night to his tent clad only in a cloak. The Pisan general is distraught with anger and humiliation. He learns that Monna Vanna had seen Marco first and had heard from him of Prinzivalle's proposal. Guido is still in the throes of frenzied rage when his wife appears. Men and women, half afraid to enter, accompany Vanna and try to hide themselves behind her. Guido feverishly and passionately embraces his wife and asks her to forgive his old father for having even believed that she would do as Prinzivalle ordered. He urges her to tell Marco the only answer that she can give. Vanna says simply to the aged Marco: "My father, I will go this night." Guido is stunned, but his frenzy overcomes him again, finally to exhaust him. He repulses Vanna's affectionate advances. She goes out slowly, not looking at her husband.

The second act opens in Prinzivalle's tent outside Pisa. The entrance to the tent is at the back and is closed by a tapestry curtain. Prinzivalle is revealed standing at a table sorting documents as the curtain rises. His lieutenant Vedio enters. Prinzivalle asks whether Marco has returned; if he has not it is a sign that Monna Vanna will come to his tent in accordance with his condition. It had been arranged that if Guido's wife had departed for the Florentine camp a flare should be set on the campanile. Prinzivalle goes to the curtain at the entrance to his tent, pulls it back and looks out. In the distance is to be seen a red light on the Pisan tower. Prinzivalle is transported with joy. His rapture, however, is suddenly interrupted. Vedio tells him that Trivulzio, the Florentine commissioner, is approaching the tent; warns him that the man has spied upon his actions. Prinzivalle replies that he is aware of this; that he has intercepted Trivulzio's letters and knows him for an enemy. The commissioner enters, assures Prinzivalle of his friendship and informs him that there are some who have doubted his loyalty and faith because Pisa has for so long held out against the seige. Prinzivalle takes some papers from the table and asks: "You recollect these letters?" Seeing his uneasiness, the Florentine general shows Trivulzio how his treachery and hatred of him are revealed in the writings. Trivulzio draws his dagger and attempts to slay his enemy, but Prinzivalle wards off the blow. Calling Vedio, he tells his lieutenant to take the man into safe keeping. A distant shot is heard. Vedio goes out, but returns shortly and ushers in Monna Vanna enveloped in a long cloak. "I am come" she says to Prinzivalle "in accordance with your desire." Prinzivalle excitedly draws attention to blood upon the woman's hand. She says that a ball grazed her shoulder, but had not pierced the flesh. In answer to his question Monna Vanna says that she has come clad only in the cloak; she makes a movement to unfasten it, but stops at a gesture from Prinzivalle. He asks her if she would see the departure of the convoy bearing food and ammunition to her city. Prinzivalle lifts the hangings of the tent and, at a signal from him, the wagons and

the flocks and herds start on their road to Pisa, their torches lighting the way into the night.

Prinzivalle leads Monna Vanna to a couch. She sits there closely enveloped in her cloak and the man kneels at her feet. Seizing her hand, Prinzivalle pours out his heart. He calls to her recollection how when she was a child of eight and he a boy of twelve his father, a goldsmith living in Venice, took a necklet to Vanna's mother and, while she appraised the jewels, they had played in the garden. He had recovered for her a golden ring which she had dropped into a fountain and she had rewarded him with kisses. Monna Vanna, as if in a dream murmurs "A boy with golden hair, by name Gianello — are you he?" After long wanderings Prinzivalle had returned to the spot, but the garden was deserted and the house vacant. He had been informed that the girl had been betrothed to a Tuscan nobleman. Desperate, he had entered the Florentine army as a mercenary and fate had made him its general and the besieger of Pisa. Prinzivalle asks Vanna if she loves Guido and the woman says that she loves her lord with a love less strange than that which Prinzivalle professes to bear, yet more calm, faithful, true and assured.

Vanna is telling the man whose hostage she has been for the night that the dawn is almost upon them and that Guido has passed the night in despair and tears and anguish. She can tarry no longer. Suddenly Vedio enters and announces the approach of a second commissioner from Florence with six hundred armed men. Prinzivalle has been proclaimed a traitor and his life is in danger. Vedio entreats his master to fly. "Whither" says Prinzivalle "am I to go?" Vanna answers for him. Let him accompany her to Pisa. At first Prinzivalle refuses. Guido is there. Monna Vanna will not allow him to draw back. He has saved Pisa, she says, now let Pisa save him. They go to the door of the tent and the distant city is seen to be illuminated and joy bells are clanging on the air. They go out together.

The third act is set in a great hall of Guido Colonna's palace at Pisa. Guido, Marco, his father, and the two lieu-

tenants Borso and Torello are waiting in the early dawn for Monna Vanna's return. Guido has passed through every stage of anguish and enraged despair because of the shame which he believes has been heaped upon him. Marco urges him to refrain from violence when Vanna shall come back. Guido's answer is to curse his father as the author of their calamities. Soon shouts of triumph and acclamation are heard from without. It is the multitude lifting up its voice in praise of the returning Vanna. Marco and the two lieutenants go out onto the terrace; Guido leans gloomily against a pillar. The shouting sounds nearer and nearer as the woman draws nigh. A man is accompanying Vanna, but Borso and Torello do not know him. Monna Vanna enters. She would rush into her husband's arms, but Guido coldly repulses her. The latter shouts to the crowd to begone. Vanna endeavors to explain that all is well with her; that Prinzivalle has treated her as a brother might treat his sister. Guido suddenly espies his wife's companion. Vanna explains that this is Prinzivalle and that he has spared her because he loves her. Guido's rage now becomes almost maniacal. He orders Prinzivalle to be taken to the lowest dungeon and promises himself immediate vengeance. In vain does Vanna protest that she and Guido's captive are innocent. Presently she realizes that her words are vain; that the ferocious Guido will torture and kill the man whose chivalry has saved her and who has trusted his life to her word. In a moment, too, Vanna realizes that she loves Prinzivalle and she resolves to rescue him. Suddenly she recants her protestations of innocence; cries out that Prinzivalle had betrayed her and that he must be given into her hands for vengeance. She insists upon putting the gyves and fetters upon the man, but while doing this Vanna whispers to him that she will save him and that her love is his. Guido's lust for vengeance blinds him to the truth. Vanna reels and falls half-fainting into the arms of Marco as Prinzivalle is led out. Marco whispers that he has understood her deception. As the woman recovers, she calls eagerly for the keys of Prinzivalle's dungeon that she may torture him herself.

The third act is short and is played in Prinzivalle's prison. Prinzivalle is freeing himself of the loosely wrought fetters as Monna Vanna hurriedly enters. The two lovers embrace passionately until Vanna warns Prinzivalle that they have but a moment and that she has the key of the outer door of the dungeon. She turns it in the lock, throws open the door, revealing the bright country outside Pisa. "Come" Vanna cries. "All space is yonder and all our life is there!" They go out together.

"Monna Vanna" is undoubtedly Février's most convincing effort in dramatic composition. If there is no great surge of inspiration in the opening act, Février rose to the opportunities of the scene between Monna Vanna and Prinzivalle in the second act. Much of the music of that division of the opera is stirring and wrought with skill and sincere feeling. Particularly fine is the narration by the Florentine general of the growth of his love for Vanna. Février's handling of voices and the orchestra is in the modern manner, even if his harmonization is conservative.

F. B.

FLOTOW (FRIEDRICH VON)

Martha

"MARTHA," opera in three acts, libretto by St. Georges, translated into German by Friedrich, was first preduced at Vienna, November 25, 1847, with Mlle. Anna Zerr in the title role, Herr Ander as Lionel, and Carl Formes as Plunkett. It was first produced in English and Italian at London in 1858, and in French at Paris in 1865. The history of its origin is interesting. M. de St. Georges, at the request of the manager of the Paris Grand Opera, wrote, in 1842, the libretto to a ballet entitled "Lady Henrietta, or the Servant of Greenwich," the subject being suggested to him by the adventures of two ladies of his acquaintance who had mingled with servants at a fair. The music was confided to three composers. The first act was given to Herr von Flotow, the second to Herr Burgmuller, and the third to M. Deldeves. The ballet had such a remarkable success, and Flotow was so delighted with the plot, that he entreated St. Georges to rewrite it for an opera. The latter consented, and the result of their collaboration was the appearance of one of the most popular operas which has ever been placed upon the stage.

The scene of the opera is laid at Richmond, England, and the time is during the reign of Queen Anne, though the Italian version places it in the fifteenth century, and the French in the nineteenth. Lady Henrietta, an attendant upon the Queen, tired of the amusements of court life, contrives a plan to visit the servants' fair at Richmond disguised as a servant-girl, and accompanied by Nancy, her maid, and Sir Tristan, her somewhat aged cousin, who is also her devoted admirer. In the first three scenes their plans are laid much to the disgust of

Sir Tristan, who is to pass as John, while his fair cousin masquerades as Martha. The duet between the ladies ("Of the Knights so brave and charming") and the trio with Tristan, are in dance time, and full of animation. The fourth scene opens in the market-place at Richmond, where the people are gathering to the fair. Thither also resort Plunkett, a farmer, and Lionel, his brother by adoption, whose parentage is unknown, and who has no souvenir of his father except a ring which has been left for him, with instructions to present it to the Queen if he ever finds himself in trouble. Lionel tells his story in an aria ("Lost, proscribed, an humble Stranger") which is universally popular. They have come to the fair to procure help for their farm. While the sheriff, according to law, is binding the girls for a year's service, Plunkett and Lionel meet Martha and Nancy, and are so delighted with their appearance that they tender them the customary bonus, or "earnest-money," which secures them. Too late for escape, they find that they are actually engaged, and they are obliged to drive away with the young farmers, leaving Sir Tristan in despair.

The second act opens in the farmhouse, where the four have arrived. The farmers inquire their names, and seek to find out what they can do, testing them first at the spinning-wheel. The spinning quartet ("When the Foot the Wheel turns lightly") is very gay and full of humor, and is one of the most delightful concerted numbers in the opera. The brothers soon find that their new servants are useless, but they are so pleased with them that they decide to keep them. At last Nancy, in a pet, kicks her wheel over and runs off, followed by Plunkett. Lionel, left alone with Martha, grows very tender to the new servant, and at last finds himself violently in love. He snatches a rose from her bosom, and refuses to return it unless she will consent to sing. She replies with the familiar ballad, "'T is the last Rose of Summer," which Flotow has interpolated in this scene, and in the performance of which he makes a charming effect by introducing the tenor in the close. Her singing only makes him the more desperately enamored, and he asks her to be his

wife on the spot, only to find himself the victim of Martha's sport, although his devotion and sincerity have made a deep impression upon her. Plunkett and Nancy at last return, and another charming quartet follows, "Midnight sounds," better known as the "Good Night Quartet." The two brothers retire, but Martha and Nancy, aided by Tristan, who has followed them and discovered their whereabouts, make good their escape. The next scene opens in the woods, where several farmers are drinking and carousing, among them Plunkett, who sings a rollicking drinking-song ("I want to ask you"). Their sport is interrupted by a hunting-party, composed of the Queen and her court ladies. Plunkett and Lionel recognize their fugitive servants among them, though the ladies disclaim all knowledge of the farmers. Plunkett attempts to seize Nancy, but the huntresses attack him and chase him away, leaving Lionel and Lady Henrietta together again. The scene contains two of the most beautiful numbers in the opera, — the tenor solo, "Like a Dream bright and fair" ("M' appari" in the Italian version), and a romance for soprano ("Here in deepest Forest Shadows"); and the act closes with a beautiful concerted finale, quintet and chorus. In this finale the despairing Lionel bethinks him of his ring. He gives it to Plunkett, desiring him to present it to the Queen. By means of the jewel it is discovered that he is the only son of the late Earl of Derby, and she orders his estates, of which he has been unjustly deprived, to be restored to him.

The last act is not important in a musical sense, for the climax is attained in the previous finale. The dramatic denouement is soon reached, and the Lady Henrietta, who has for some time been seriously in love with Lionel, is at last united to him; and it is almost needless to add that the fortunes of Plunkett and Nancy are also joined. The charm of "Martha" is its liveliness in action and tunefulness in music. Though not a great opera from a musical point of view, it is one of the most popular in the modern repertory, and though few others have been performed so many times, it still retains that popularity.

Stradella

"Stradella," romantic opera in three acts, was first written as a lyric drama and produced at the Palais Royal Théâtre, Paris, in February, 1837, and was subsequently rewritten in its present form under the title of "Alessandro Stradella" and produced at Hamburg, December 30, 1844. The English version, which was somewhat altered by Bunn, was produced in London, June 6, 1846. The story follows the historic narrative of Stradella, the Italian musician, except in the denouement. Stradella woos and wins Leonora, the fair ward of Bassi, a rich Venetian nobleman, with whom the latter is himself in love. They fly to Rome and are married. Bassi hires two bravos, Barbarino and Malvolio, to follow them and kill Stradella. They track him to his house, and while the bridal party are absent enter and conceal themselves, Bassi being with them. Upon this occasion, however, they do not wait to accomplish their purpose. Subsequently they gain admission again in the guise of pilgrims, and are hospitably received by Stradella. In the next scene Stradella, Leonora, and the two bravos are together in the same apartment, singing the praises of their native Italy. During their laudations the chorus of a band of pilgrims on their way to the shrine of the Virgin is heard, and Leonora and Stradella go out to greet them. The bravos have been so moved by Stradella's singing that they hesitate in their purpose. Bassi enters and upbraids them, and finally, by the proffer of a still larger sum, induces them to consent to carry out his design. They conceal themselves. Stradella returns and rehearses a Hymn to the Virgin which he is to sing at the festivities on the morrow. Its exquisite beauty touches them so deeply that they rush out of their hiding-place, and falling at his feet confess the object of their visit and implore his forgiveness. Leonora enters, and is astonished to find her guardian present. Explanations follow, a reconciliation is effected, and the lovers are happy. The denouement differs from the historical story, which, according to Bonnet, Bourdelot, and others, ends with the death of the lovers at Genoa, at the hands of the hired assassins.

The opera is one of the most charming of Flotow's works for its apt union of very melodious music with dramatic interest. Its most beautiful numbers are Stradella's serenade ("Horch, Liebchen, horch!"), the following nocturne ("Durch die Thäler, über Hügel"), the brilliant and animated carnival chorus ("Freudesausen, Jubelbrausen") of the masqueraders who assist in the elopement, in the first act; the aria of Leonora in her bridal chamber ("Seid meiner Wonne"), the rollicking drinking song of the two bravos ("'Raus mit dem Nass aus dem Fass") and the bandit ballad ("'Tief in den Abruzzen") sung by Stradella, in the second act; an exquisite terzetto ("Sag doch an, Freund Barbarino") sung by Bassi and the two bravos when they hesitate to perform their work, and Stradella's lovely Hymn to the Virgin ("Jungfrau Maria! Himmlisch verklärte"), in the last act.

FRANCHETTI (ALBERTO)

Germania

THE name of Franchetti is not an unfamiliar one in the American concert-room and opera house. More than thirty years ago Theodore Thomas included one of his symphonies in a New York Philharmonic programme, and in the following year produced the prelude to his opera "Asraële." "Germania" was brought out for the first time in Milan March 11, 1902, and in this country January 22, 1910. The composer is of the Rothschild family on his mother's side, a baron by rank and very wealthy, but notwithstanding these drawbacks has shown himself a serious, industrious, and talented musician. He belongs neither to the advanced young Italian school nor to the Wagner school. In this regard he may be reckoned an independent composer, though in Italy he is regarded as the Italian Meyerbeer, probably from his love for the spectacular and great masses of sound.

The libretto of "Germania" was written by Luigi Illica, and its incidents are taken from the days of the Napoleonic invasion of Germany. It is peculiarly interesting for its array of historical characters, and for the selections from German folksong which are skilfully employed by the composer.

The opera is arranged in a prologue, two acts, and epilogue. The prologue opens in an old Nuremberg mill, the hiding-place of Palm, and also the place where the incendiary literature is printed. Several of the student patriots are gathered there and in their midst suddenly appears Ricke, who has been wronged by Karl Worms, one of the students,

and is in love with Frederick Loewe, another of the band who is at the front. Loewe returns, however, and implores Ricke to become his bride, just as the police enter the mill and arrest Palm.

The opening of the first act discloses a hut in the Black Forest, where Loewe and Ricke are in concealment, and are to be married that day. At the conclusion of the ceremony Worms arrives, fatigued with his wandering, and asks for shelter, but departs as he recognizes the married couple. Ricke, overcome by remorse, leaves her husband.

The second act opens in the secret resort of the Louise band, a patriotic order in Königsberg. Karl Worms is the leader, and in the midst of their discussions a voice is raised against Worms. When he discovers it is that of Loewe, insults are exchanged and a duel is prevented only by the sudden appearance of Queen Louise, leading Prince William. She interposes and peace is preserved.

The epilogue discloses the battlefield at Leipsic. Ricke, wandering over the field, discovers Loewe mortally wounded. He declares to her that he knows she is innocent and pleads with her to forgive Worms, who fell near him. She discovers the latter's body, and as she stands there Napoleon and his army appear in retreat. Loewe raises himself, apostrophizes Germany, and falls back dead.

The spectacular nature of the story and the large number of persons engaged upon the stage afford Franchetti the opportunity for just such a score as is best suited to his talent. While not appealing deeply to the emotions nor impressing by its elevation or nobility, still it is music written in a skilful and scholarly manner and shows the effect of his early German training, — an unusual quality in an Italian musician. One of the most impressive passages in the opera is that of the singing of the Hymn of Liberty by the patriots.

GIORDANO (UMBERTO)

Andrea Chénier

THE opera "Andrea Chénier" by Umberto Giordano was first produced in Milan, March 26, 1896. The libretto is by Luigi Illica, the place Paris, and the time that of the French Revolution. The opera is arranged in four acts.

The first act opens in the ballroom of the Château de Coigny and discloses Gerard, who is a revolutionary and anxious to escape from domestic service, setting the ballroom to order. The Countess enters with Maddalena and Bersi her maid, and is followed by guests, among them the Abbé, Fléville, and Chénier, a poet. After some gay chatter the music strikes up for the dance and is interrupted by Gerard, who appears at the head of a forlorn-looking crowd, who are ordered out by the Countess, while Gerard's father intercedes for him.

The second act opens in the Café Hottot and reveals Chénier sitting at one table and Bersi and a spy at another. The spy is watching both of them. At this moment a friend brings Chénier his passport and urges him to quit Paris as he is to meet that day an unknown lady with whom he is in love. A mob headed by Robespierre passes the cafe, after which Bersi requests Chénier to await a lady called "Speranza." In the darkness Maddalena, watched by the spy, comes to meet Chénier. As she throws back her disguise, he recognizes her and the spy goes to report to Gerard. They declare their love and are about to fly when Gerard intercepts them and tries to seize her. In the encounter which ensues, Gerard is wounded, but warns Chénier he is proscribed and implores him to save Maddalena. Chénier flies, and the mob surrounds Gerard, who pretends he does not know who wounded him.

The third act opens in the Revolutionary Tribunal. While a member is addressing it, Gerard, though suffering from his wound, appears and pleads for money for the cause. The spy notifies Gerard that Chénier has been arrested and that Maddalena is near by. He also urges Gerard to inform against Chénier, who signs the necessary papers. At this moment Maddalena appears. Gerard declares that Chénier is in prison and avows his love for her. Maddalena seeks to escape and offers her honor for Chénier's life, but Chénier is summoned for trial and denounced as a traitor. He denies the charge, and as he is making his defence Gerard cries out that he had made his accusations from motives of jealousy. The mob, however, demands vengeance, and Chénier is led away.

The last act opens at midnight in the prison of Saint Lazare, where Chénier sits writing. Ronches, his friend, is with him, and Chénier reads his poem to him. Maddalena enters with Gerard and bribes the jailer to put her name on the death list in place of another woman, that she may die with her lover. They go to the executioner together.

It is about thirteen years ago that "Andrea Chénier" was first given in this country, and when it was recently revived it still preserved its charm. The text is thoroughly dramatic and the music suits it. It abounds in melodic passages and is also enlivened by the introduction of the "Marseillaise," the "Ca Ira," and "Carmagnola," the war cries of the Revolution. The most striking points of the opera are Gerard's monologue in the Tribunal Chamber and the subsequent duet with Maddalena, the Shepherd's Song in the first act, Chénier's solos both in the first and second acts, and the love duet with Maddalena.

Fedora

"Fedora," Giordano's fourth opera, was produced for the first time at the Teatro Lirico, Milan, November 17, 1898. The text, written by Giordano and Arturo Colautti, was based upon the well-known drama by Victorien Sardou. In America the opera was given for the first time by the Metropolitan Opera Company, New York, December 5, 1906.

The characters of "Fedora" are as follows:

Princess Fedora Romazov	Soprano
Countess Olga Sukarew	Soprano
Count Loris Ipanov	Tenor
De Siriex, a diplomat	Baritone
Dimitri, a groom (boy)	Contralto
Desiré, an attendant	Tenor
Baron Rouvel	Tenor
Cyrill, a coachman	Baritone
Borov, a doctor	Baritone
Grech, a police officer	Bass
Lorek, a surgeon	Baritone
Boleslav Lazinski	Mime
Doctor Muller	Mime
Marka, a waiter.	
Basil, a domestic.	
Ivan, a detective.	

The first act opens in the house of Count Vladimir Andrejevich, St. Petersburg (Leningrad). Desiré, the maid, Dimitri, the groom, and other servants are revealed in the Count's room as the curtain draws up. The marriage of the Count to Princess Fedora Romazov is discussed. The sound of an electric bell is heard. Dimitri, who has been asleep on a couch, is roughly awakened by Desiré and told to answer the summons. The other servants pass out. Fedora enters and inquires if the Count Vladimir has returned. Desiré answers that he has not. Fedora seats herself and, pointing to a closed door at the rear, asks to which room it gives access. Desiré answers, "the bedroom." Fedora takes up a portrait of her betrothed and sings, "O grandi occhi lucenti." Dimitri enters and announces that the Count's sleigh has arrived. Vladimir is brought in wounded and is

followed by Grech, the detective, and his colleague Ivan, and by De Siriex. Fedora, who has had her back to the door, suddenly perceives that something is amiss. Grech has had the wounded man taken into the bedroom. Doctor Lorek and Doctor Müller have been summoned and now enter hastily. Grech explains in a low tone that the Count has been assassinated. The physicians enter the bedroom, the door of which remains open, and they can be seen with sponges, etc. attending to the wounded man. Doctor Lorek hands a prescription to the detective and requests him to hurry to a druggist and to get a priest. Fedora wishes to be with her wounded lover, but Lorek gently puts her aside and closes the bedroom door. The detective, Grech, re-enters and Fedora fiercely inquires of him who has attempted to assassinate the Count. Grech answers, the miscreant has not yet been caught.

He proceeds to examine the servants. Cyrill a coachman testifies that he heard two shots and that a man had hurried past him leaving bloodstained tracks on the snow. The investigation is interrupted momentarily by Doctor Müller sending for a phial. The boy Dimitri is then examined. He remembers that that morning a gentleman had called upon the Count, but he is unable to remember his name. Fedora cries that this was the assassin. She swears upon a Byzantine cross standing upon the desk to avenge her lover's murder. Suddenly the porter, Michael, remembers that the visitor was Count Loris Ipanov, who lives in a mansion opposite. The detectives go out to arrest Ipanov. Soon their shadows are to be seen on the windows of the house across the street. Fedora cries that the guilty man has been arrested. As she does so, the door of the bedroom opens and Doctor Lorek calls to her. Vladimir is dead. Grech enters and announces that the murderer has fled. Fedora falls senseless to the floor.

The second act is in a reception room of Fedora's mansion in Paris. There is a conservatory at the back of this and in front of it there stands a grand piano. The reception has begun as the curtain rises and Fedora is dispensing tea

to her guests. In the foreground is the Countess Olga Sukarew, who is surrounded by Baron Rouvel, Doctor Borov, Boleslav Lazinski and others. De Siriex enters and Fedora comes forward with Count Loris Ipanov. De Siriex is astonished at the presence of the man upon whom Fedora had vowed vengeance for the murder of her betrothed. She tells the diplomat that Loris has been entrapped, that he is infatuated with her and that she intends to wring a confession from his own lips. Olga comes forward and presents Boleslav, a Polish pianist, to Fedora and asks her if he shall begin to play. Fedora assents. Loris Ipanov, alone with Fedora, is led by the latter to confess his crime. He shot Vladimir Andrejevich. The latter had visited his house as a friend and had attempted to betray his (Ipanov's) wife. In the struggle which had resulted from the discovery of this by the outraged husband, Vladimir had been shot. Later Ipanov's wife fell sick and died and the murderer fled the country. Fedora is stunned by this perfidy of the man to whom she had been affianced. She demands proof, and Ipanov produces love letters written by Vladimir to his wife. Ipanov declares his passion for Fedora and she realizes that she loves him. Suddenly the sound of a whistle is heard. It is the detective, Grech, whose men have surrounded the house intending to arrest Ipanov as he leaves. Ipanov, making a gesture of departure, is restrained by Fedora. She declares her love for him and entreats him to remain.

The third act is laid in the flower garden of Fedora's villa in the Bernese Alps, where Ipanov is visiting her. The two lovers are gathering flowers. Olga enters. After badinage has been exchanged between her and Loris, there is heard the bell at the gate. Ipanov runs out, saying that he must visit the post-office for mail from Paris. De Siriex enters with his bicycle which he leaves against a tree. He and Olga exchange repartee concerning the Polish pianist, Boleslav with whom the girl had been smitten and who had suddenly left her. Olga faints when De Siriex reveals that the pianist was a member of the Russian secret service. When she recovers the diplomat proposes that they take a

ride on their bicycles in order to banish the recollection of the pianist. Olga goes indoors to change her dress and De Siriex, left alone with Fedora, becomes suddenly serious and informs her that it is she whom he has come to see.

Fedora is horror-struck when she is informed that Ipanov's brother has been arrested as a suspected Nihilist and drowned in a fortress on the Neva and that the mother of the two men had died of shock. De Siriex goes out with Olga, and Fedora, almost in a condition of collapse, is left alone. The voice of a Savoyard lad is heard singing in the distance: "My mountain girl returns not yet—." The evening comes on. Loris Ipanov returns from the post-office with letters and a telegram. He tells Fedora that he has received word of the death of his brother and mother. One of the letters which Fedora has been holding is taken by Ipanov. It is from Doctor Borov informing him that Valerian Ipanov had been betrayed by a woman in a letter written to the secret service from Paris and signed only with her first name. Loris is filled with terrible emotions and vows to hunt her down. He falls half swooning on a chair. Fedora endeavors to revive him. Basil, the servant, enters with a note. It is from Borov announcing his arrival. Ipanov announces that he will meet Borov at once and he and Fedora shall depart for Paris and track the murderer of his brother and mother. When Ipanov has gone Fedora takes a poison from the Byzantine cross which she wears around her neck and pours its contents into a cup of tea that is standing on the table. Ipanov returns and Fedora implores pardon for the woman who had betrayed him. The man suddenly realizes who it has been who has brought death and dishonor into his house. He makes a violent movement in Fedora's direction, but the woman quickly drains the cup of poison and sinks dying to the ground as Olga and De Siriex return from their ride. All at once Ipanov is stricken with remorse. He bends over Fedora and gives her his pardon. She dies in his arms. From afar there comes up the voice of the Savoyard shepherd singing "My mountain girl returns no more."

"Fedora" is a work thoroughly characteristic of its composer. Giordano is skilled in applying music to theatrical situations and this opera gives him excellent opportunities. While the work is not divided into the set scenes and arias of earlier dramatic music, it gives effective moments to singers in the provision of the streaming tune which the Italians have made their own. Among such moments are "O grandi occhi lucenti" and "Son gente risoluta" sung by Fedora in the opening act; the Canzonetta Russa sung by De Siriex and the Canzonetta Francese sung by Olga in the second act, the air "Amor ti vieta" sung by Loris in the same act, as also the duet "Lascha che pianga" by Loris and Fedora. In the third act there should be mentioned the mountaineers' song "Dice la capinera," Olga's lively tune "Se amor ti allena" and Fedora's prayer "Dio di giustizia."

F. B.

Madame Sans-Gêne

"Madame Sans-Gêne," opera in four acts was written to a text by Renato Simoni, who based it upon the comedy of the same name by Victorien Sardou and E. Moreau. The first production was given at the Metropolitan Opera House, New York, January 25, 1915.

The characters in the four acts of the opera are as follows:

ACT I

(10th of August, 1792)

Caterina Huebscher (Madame Sans-Gêne), a washerwoman . . . . . SOPRANO
Toniotta, a washerwoman . . . . . SOPRANO
Giulia, a washerwoman . . . . . SOPRANO
La Rossa, a washerwoman . . . . . SOPRANO
Lefebvre, sergeant of the national guards . . . . . TENOR
Fouché . . . . . BARITONE
Count de Neipperg . . . . . TENOR
Vinaigre, a drummer . . . . . TENOR
Maturino, a boy in the street . . . . . SILENT
Chorus and other People: Common People, Shop-keepers, National Guard, Artillery.

ACT II

(September, 1811)

Caterina (Madame Sans-Gêne), Duchess of Danzig	Soprano
Queen Carolina	Soprano
Princess Elisa	Soprano
Caterina's Maid	Silent
Lefebvre, marshal and Duke of Danzig	Tenor
Fouché, minister of police	Baritone
Count de Neipperg	Tenor
Despréaux, ballet-master	Tenor
Gelsomino, valet	Baritone
Leroy, tailor	Baritone
De Brigode, chamberlain of the Court	Baritone

Court Ladies, Officers, Diplomats, Academicians, Valets.

ACTS III and IV

Napoleon	Baritone
Caterina (Madame Sans-Gêne), Duchess of Danzig	Soprano
Queen Carolina	Soprano
Princess Elisa	Soprano
Madame de Buelow	Soprano
Lefebvre, marshal and Duke of Danzig	Tenor
Fouché, minister of police	Baritone
Count de Neipperg	Tenor
De Brigode, chamberlain of the Court	Baritone
Roustan, head of the Mamalukes	Baritone
Constant, servant to Napoleon	Silent

Court Ladies, Officers, Huntsmen, two Mamalukes.

The first act opens in the laundry of Caterina Huebscher, known as Madame Sans-Gêne. The Revolution is in full swing and the excitement in the street, the noise of cannon and pistols, the cries of the people penetrate the room in which the washerwomen Toniotta, Giulia and La Rossa are doing their work. La Rossa looks into the street and perceives Fouché, he, whom she says "puts the ban of hatred upon Austria and the king." Fouché comes in quickly, looking around him suspiciously. He believes that the cause of the people is lost and he wishes to depart, taking his laundry with him. The girls stuff the unwashed linen into Fouché's valise. The man asks for Caterina, who has not returned home, but to the accompaniment of a furious discharge of cannon and beating of drums in the street, Caterina runs in hastily with

a basket of linen under her arm. She gives a grimly humorous account of the difficulty which she has had in making her way home.

Fouché, who has been on the point of going out, stops short as the sound of shouting comes to his ears. He is informed that the Revolutionary forces have won and that the king has taken flight. Caterina sets the girls to work and calls to a boy in the street to tell Sergeant Lefebvre to come to her. Fouché, who has remained in the laundry unperceived by its mistress, now asks Caterina if Lefebvre is so dear to her and the woman explains that he is an Alsatian like herself and that she met him at Vauxhall, where he rescued her from the attentions of a rake. The laundress orders Fouché to go, but the latter says that he is waiting for the Tuilleries to fall. Caterina is mildly ironical and tells Fouché that when she is a duchess he shall be made Minister of Police. She reminds him that when thus raised to a high position he will be able to pay her for the washing and ironing of his shirts.

Fouché observes that La Rossa has just taken laundry to a young artillery officer who has not been asked to pay. He — Napoleon Bonaparte — is a soldier, Caterina says, and will be heard from. But Fouché expresses contempt. Another burst of sound is heard and the drummer boy, Vinaigre, runs in to announce that the Tuilleries is burning. Fouché with a gesture of triumph, goes out hastily. In a moment the others follow him and Caterina is left alone. She locks the door and closes the shutters and is taking down her cloak when two shots are fired outside of her door. The voice of a man saying that he has been wounded and entreating entrance is heard. Caterina opens the door and the Count de Neipperg staggers in.

Although he is a royalist, Caterina takes pity on the injured man and hides him in her own room. At that moment Lefebvre arrives with six soldiers to whom he introduces the laundress — Madame Sans-Gêne, he says she is called. The men drink and Lefebvre and Caterina talk of their love and future happiness. The former discovers that his hands are

stained with powder and, proceeding to Caterina's room to wash them, discovers the door locked. He becomes wild with jealousy and snatching the key from the woman, enters the room. There is silence. Lefebvre emerges and asks Caterina why she had not told him that a dead man was in the room. When his fiancée expresses only a mild concern for Count de Neipperg, Lefebvre tells Caterina that the man lives and that he was merely testing her, realizing that she had secreted the man only out of pity. He promises that he will arrange for the Austrian officer to escape. The national guard arrives and Lefebvre and his six soldiers join the battalion as it marches off singing the Marseillaise.

The second act is laid at the Chateau of Compiègne nineteen years later. The scene is a large salon. Caterina has become the Duchess of Danzig and her husband, formerly the Sergeant Lefebvre, is Duke and Marshal of France. As the act opens, the valet Gelsomino, Despréaux, the ballet master, and the tailor Leroy are talking of the vanished elegance of the old régime and of the upstarts who now have become ennobled. Caterina enters and makes it evident that her manners as a washerwoman have not changed since she became a duchess. She suggests that the ballet master give her lessons in deportment and, when her new clothes are being tried on by Leroy, her awkwardness with her long train is laughable. As the retainers go out, Lefebvre enters. He looks dejected and, as Caterina notices it, he tells her that Napoleon is greatly annoyed by her vulgarity, her inability to live up to her station at court. Then Lefebvre says that Napoleon suggested that these ills could be remedied by a divorce. Caterina bursts into tears, but her husband assures her that nothing shall ever part them. She is sitting on his knees and the two are kissing each other when Gelsomino opens the door and announces the Count de Neipperg.

De Neipperg is dejected. Napoleon has suspected him of being in love with the Empress and has banished him. He wishes to say farewell to her before he goes, but his two friends advise him against it. They are speaking about this

as Fouché enters. The Minister of Police, having learned of Napoleon's displeasure with Caterina, has come to urge her to watch her words and actions at the reception which the Duke of Danzig is about to give, for the two sisters of the Emperor are to be among the guests. Caterina discovers, to Lefebvre's annoyance, that although the visitors are beginning to arrive, she has not yet gone to dress. The ladies of the court discuss the sudden departure of de Neipperg and they entreat Fouché to explain the mystery.

There is a stir outside, and the Queen of Naples and the Princess of Lucca and Piombino, sisters of Napoleon are announced. They look around for the hostess, but Lefebvre, who is covered with confusion, has to explain that she is not well but will presently appear.

Caterina, nervous and frightened, rushes in, stumbling at the threshold as she enters. The royal ladies regard her haughtily and with evident displeasure, this making their hostess more awkward and more uncouth than ever. The ladies of the court are visibly amused at Caterina's mistakes, her difficulties with her train, but something like consternation is expressed when Lefebvre's wife deliberately insults the Queen of Naples by reminding her that the King, Murat, had once been a waiter. The royal women go out telling the court to follow them. Directly de Brigode, the Chamberlain, enters and coldly informs the Duchess of Danzig that the Emperor desires her presence at once. Lefebvre tenderly pledges Caterina his fidelity as she goes out.

The third act is in the apartments of the Emperor. Napoleon is sitting at his table running through some papers. Roustan stands at the back in the vicinity of a captain of the Hussars and some officers of the Staff. Napoleon calls for the captain's report and as the document is given him Fouché enters. The Emperor asks him if Count de Neipperg has gone and Fouché answers "yes" and says in a cynical aside: "But perhaps is back again." De Brigode appears and announces the Duchess of Danzig.

Before she is admitted Napoleon rises and observing the ladies of the court going to the Empress's room, somewhat

to the rear of his apartment, announces that he will also go to say good-night. He enters the Empress's salon. Napoleon's two sisters remain in the foreground, observing that their Imperial brother is in a bad mood. Napoleon returns and Caterina is announced. All the women of the court go out, the two royal ladies glaring malignantly at the Duchess of Danzig as they leave. Motioning her to sit down on the sofa, the Emperor plants himself in front of Caterina and speaking with repressed wrath, declares that she covers the court and himself with ridicule.

At first the Duchess defies Napoleon and then, when the Emperor brings forward her treatment of the Queen of Naples, justifies her behavior by declaring that she had been upholding the honor of the army when his sisters had scorned it — for they had scorned her who had fought beneath the flag. Napoleon is astonished and Caterina declares that she had been a canteen-woman, had served in twelve battles and had been wounded in the arm. The Emperor suddenly changes his mood and becomes enthusiastic. His original irritation returns, however, when Caterina speaks of the days when she had been a washerwoman. "A washerwoman" he asks "Have you plied every kind of trade?"

And the Duchess of Danzig replies that she had had to close her laundry because of those who did not pay their bills and she offers Napoleon a crumpled piece of paper representing his account. The astonished Emperor now remembers Madam Sans-Gêne and his anger is gone. He kisses the wounded arm and is about to help the Duchess with her cloak when a slight noise attracts his attention. Napoleon calls to Roustan to take away the lamp. He orders Caterina to remain silent and both wait in the dark.

In a moment Madame de Buelow, Matron of Honor to the Empress, enters stealthily, followed by Count de Neipperg. They are proceeding in the direction of the Empress's room when Napoleon steps forward and puts his hand on the Austrian's shoulder. Beside himself with rage the Emperor orders the arrest of de Neipperg, who declares that he had

merely come to take leave of Her Majesty. Caterina begs for mercy for the Count but her plea is of no avail.

The fourth act is laid in the same scene as the third. The candles are flickering out and the fire is dying down as Caterina sits in the Emperor's room absorbed in her thoughts. Lefebvre enters and is told by his wife how de Neipperg had been caught at the Empress's door. Lefebvre says that the man is lost. Caterina conceives the idea of going to the Empress's room and telling her that her lover is to be killed while she sleeps. She goes to the door, but Roustan is on guard there and, as Caterina turns away, Napoleon faces her. He asks the woman anxiously whether de Neipperg in her belief is guilty. Caterina says she knows nothing.

Suddenly an idea occurs to Napoleon. He orders Caterina to knock at the door of the Empress's room and announce that de Neipperg is there again. The woman protests, but the Emperor is inflexible. She knocks gently and the voice of the Empress is heard saying: "Is that you, Madame de Buelow?" Caterina answers tremblingly: "Majesty, Neipperg is here!" "'Tis well" the voice answers. "Give him this" — and the arm of the Empress protrudes from the door and hands a package to Caterina.

Napoleon hurries forward and snatches the letter from the half-fainting woman. The letter is addressed to the Emperor of Austria and it requests the latter — the Empress's father — to recall de Neipperg "whose assiduity" the writer says "troubles me and the Emperor." Caterina gives a cry of joy and a great load seems to have fallen from Napoleon's heart. He takes the Count's sword from his desk and orders Fouché to return it to him. The Emperor then turns to Caterina and Lefebvre and commands them to hold to each other for ever. The sound of the huntsmen is heard outside and Napoleon takes the hand of the Duchess of Danzig. The Emperor's sisters are standing there as Napoleon says; "May the Duchess of Danzig be as true again to me as ever was Madame Sans-Gêne!"

In its Revolutionary atmosphere — at least in the opening act — Giordano's "Madame Sans-Gêne" is not without

its resemblances to "Andrea Chénier," an earlier production of the Italian composer. Both make employment of the "Marseillaise," but Giordano made extensive use in "Madame Sans-Gêne" of another Revolutionary air, "La Carmagnole." The boisterous excitement of the opening act gives way to a different mood in the second — one in which Giordano has colored with attractive melody in the opening part, where Caterina and her husband demonstrate their love and fidelity, and there is not a little humor in the music of the latter part, when the Duchess of Danzig plays so awkwardly the role of *grande dame.*

F. B.

La Cena delle Beffe

"La Cena delle Beffe" ("The Supper of the Jesters") was produced for the first time at La Scala, Milan, December 20, 1924.

In America the work was given for the first time at the Metropolitan Opera House, New York, January 2, 1926. Giordano's opera is based upon the play of the same name by Sem Benelli — a work which has been made familiar in an English translation as "The Jest." The following are the characters of the opera:

Giannetto Malespini	Baritone
Neri Chiaramantesi	Tenor
Gabriello Chiaramantesi	Tenor
Il Tornaquinci	Bass
Il Calandra	Baritone
Fazio	Baritone
Il Trinca	Comic Tenor
The Doctor	Comic Baritone
Lapo	Tenor
A Singer	Tenor
Retainers of the Medici	
Tornaquinci's servants	
Ginevra	Soprano
Lisabetta	Mezzo-Soprano
Fiammetta	Soprano
Laldomine	Mezzo-Soprano
Cintia	Mezzo-Soprano

The action is laid in Florence at the time of Lorenzo il Magnifico.

The first act opens in the dining hall of the house, in Florence, of Tornaquinci. The table is laid for supper and servants are arranging the table as the master of the house stands expecting his guests. Giannetto Malespini enters, attired in a flaming red cloak. His servant Fazio attends him. Tornaquinci greets Giannetto and informs him that Lorenzo the Magnificent had ordered him to prepare this supper for seven or eight and he asks his guest whether the remaining members of the company, yet to arrive, are his friends. Giannetto replies: "No, enemies." Tornaquinci is puzzled and Giannetto explains that his enemies, the brothers Neri and Gabriello Chiaramantesi, having discovered his clandestine love for Neri's mistress Ginevra, had entrapped him by a subterfuge, blindfolded him and tied him in a sack, and after ducking him many times in the river Arno, had let him out to dig the point of their poignards into his skin. The supper, he adds, is ostensibly to make peace.

At this point the two brothers, Neri and Gabriello enter with Ginevra. They greet Tornaquinci and Neri insultingly salutes Giannetto, whose manner indicates that he is physically afraid of the blustering Chiaramantesi. Neri tells the shrinking Giannetto that he may kiss the hand of Ginevra and as trouble appears to be beginning again, Tornaquinci reminds all that they are there to make peace. Neri boastfully declares that peace or war are the same to him. They are on the point of taking in hands in token of amity when Giannetto reminds the other brother, Gabriello, that both have unhappiness in common — that both love Ginevra. Neri flares up again and once more Tornaquinci reminds them of the object of the supper. He orders the meal to be served. Gabriello declares that he cannot stay for the supper; that he must depart for Pisa. As he goes, Neri warns him to forget that which Giannetto has said and adds that Ginevra is too dear to him to allow any one to covet her. Ginevra mocks as Gabriello makes his exit.

They sit down to the table. Ginevra sings that the mind of a woman is a roseate cloud of spring ("Le mente della

donne"). Neri, suddenly filled with ardent passion, kisses her on the mouth. He begins to boast again. In all Florence, he says, there is no man who can inspire him with fear. Giannetto wagers the braggart that he would not dare to go to Checcherino, in Vaccherecia, where the rough element among the Florentine youths congregate. Neri, who has been drinking much wine, accepts the wager and asks his host, Tornaquinci, to hold the stakes.

Telling Ginevra to go home, the braggart takes off his coat and directs the servants to bring him his armor. This is buckled on to him by the servants and Neri departs, not omitting to hurl some insults at the absent Lorenzo the Magnificent as he goes. Directly Neri's presence is removed, Giannetto starts up, collects the garments which the boaster removed when he put on his armor and directs Fazio to hurry with them to his house, thereafter to fly to Vaccherecia and shout to all that Neri has become insane. "And you, Milord" he says to Tornaquinci, "go to the Magnificent and tell him that the jest has just begun and promises to be a perfidious and a stupendous one!" Clad in his flaming scarlet coat, Giannetto goes out.

The second act is in an antechamber in Ginevra's house. A door on the right of the chamber leads to Ginevra's room. The maid Cintia, followed by Lapo, another servant, runs in hurriedly and knocks at Ginevra's door. The latter, not yet dressed, looks out and Cintia informs her that Neri has gone mad and that the previous night he had gone to Vaccherecia and had tried to kill everybody. Ginevra declares that this is impossible; that he spent the night in the house and at that moment he is still asleep in their room. She goes toward the door of the bedchamber and it opens, revealing Giannetto about to emerge from it. Ginevra is astonished, but Giannetto explains that he entered last night disguised in Neri's clothes. Neri, he says, is mad. The man then tells of the happiness that has been his and Ginevra, listening, feels herself attracted to an admirer who, if not courageous, is enterprising. She sings of love ("Sapendo invece d'esser con un ladro") and is about to bestow

her caresses upon Giannetto when a clamor of voices is heard in the distance and Fazio breaks in, urging his master to hurry to a place of safety, as Neri has freed himself from the bonds which had been placed on him the previous night and was on his way to Ginevra's house filled with fury and yearning for revenge.

Giannetto and Ginevra are terrified, but Giannetto decides to rally his retainers and not only to repulse Neri, but hold him. He and Ginevra disappear as the infuriated Neri rushes in, still clad in his armor and shouting that he is not mad. He declares that he has won the bet but that it has cost him dearly and that Giannetto will have to pay for his wounds. Neri has laid aside his arms and, approaching Ginevra's door, knocks upon it. The woman inside screams and implores the Virgin to save her from the maniac. Neri shakes the door furiously and is about to break in when Giannetto's men enter and, after a fierce struggle, take him prisoner. Giannetto and his servant now appear and the former mocks his captive. He declares that his heart is broken to see poor Neri mad and he calls upon Ginevra to come and look at her former lover bound. Declaring that he will remain to take care of Ginevra, Giannetto orders the retainers to remove Neri to a maniac's cell. There is another fearful struggle and the prisoner is carried out.

The third act takes place in a subterranean dungeon of the Medici Palace. Giannetto and the Doctor are discussing the madness of Neri, the Doctor insisting that the supposed maniac should be bound securely to a chair and then confronted with those who may evoke emotions of surprise or terror from him — his reasoning being that the shock would either cure him or make him permanently worse. As the Doctor leaves to arrange this matter, Fazio enters and informs Giannetto that Neri's brother Gabriello has returned and that he has visited Ginevra, but that the latter refused to allow him entrance, whereupon the man swore to kill his rival and was at that moment at Giannetto's house waiting for him. Neri is brought in, bound to a chair and accompanied by the Doctor, who proposes that the confrontations

should now take place. At a sign from Giannetto there enter Trinca, whose inamorata had been stolen by Neri, and three girls — Laldomine, Fiammetta and Lisabetta — who once had been his flames. Trinca, having satisfied himself that Neri is securely bound, derides him and subjects him to minor torture by sticking the point of a dagger in his cheeks. Of the three girls the only one who shows commiseration for Neri is Lisabetta.

Meanwhile the behavior of the supposed madman has been so violent that the Doctor orders the confrontations stopped. All leave except Lisabetta, who is permitted, as one of Neri's victims, to remain and continue his discomforts. The girl, however, tells Neri that she still loves him and the man finally persuades her that he is not mad. In order to bring about his escape, she urges Neri to make it appear that he has really become insane. Giannetto re-enters and Neri begins to play his part. Lisabetta assures Neri's captor that his joke has gone too far and that the captive's mind has really given away, but that he is now harmless. Giannetto is filled with remorse and implores Neri to forgive him. He assents to Lisabetta's proposal that the "lunatic" should be freed and allowed to go with her to her home, where her grandmother will take care of him. Neri's shackles are undone and, repressing an impulse to throw himself upon Giannetto, he goes out mildly, led by Lisabetta. Giannetto is not sure about his enemy's madness, but he determines to go that night to Ginevra; if Neri is mad, he will not be there too. If he is not mad, he will certainly rejoin his mistress and death will go with him.

The fourth act employs the same scene as the second. It is night and Ginevra is being adorned by her maid Cintia, who tells her that one of her admirers will surely pass through the street singing the song "The Month of May." Ginevra tells the girl to open the window so that the song may be heard. Soon a noise is heard and Neri, dressed as he was in the Medici dungeon, enters. Ginevra and the maid are terror-stricken and the man orders Cintia to leave. Neri then upbraids his mistress for her betrayal of him and

informs her that the altar of love must be purged by the blood of a victim. Ginevra vainly entreats him to have pity. Neri orders her to enter her room, there to wait in the darkness for Giannetto. He himself will hide behind a curtain and as soon as Giannetto feels that all is safe, he will emerge. Filled with terror, Ginevra does as she is bid. From outside a voice is heard singing the "May Song" ("'Tornato é Maggio"). Neri takes out a dagger and secretes himself. At that moment a man, wrapped in a flaming red cloak, traverses the antechamber and enters Ginevra's room. Suddenly the air is rent by the combined screams of a man and a woman and the voice of Neri is heard from within the chamber calling out that at last he has been revenged upon Giannetto. The murderer comes out of the room with the bloodstained dagger still in his hand and is met — by Giannetto, pale and rigid in the moonlight. Neri, stunned by this apparition, drops the stiletto, and almost voiceless with horror, commands his enemy to inform him whom he has killed in the inner room. "It is your brother Gabriello!" says Giannetto. Reeling like a drunken man, with his eyes staring and his face ghastly, Neri totters into the room, gives a wild cry as he discovers that Gabriello is a corpse and emerges with his mind completely gone. Babbling of Lisabetta, he staggers out into the darkness.

"La Cena delle Beffe" is thoroughly characteristic of Giordano's style. While there are not in it, as in the older operas, a succession of arias, there are many moments — as in Ginevra's "Perché la donna ama" in the opening act; her "Sapenda invece d'esser con un ladro d'amore" of the second act; Lisabetta's "Mi chiamo Lisabetta" sung in the dungeon scene, etc. — which are filled with melody that give every opportunity to the singers. Nor in the more dramatic portions does Giordano's grasp of theatrical technique ever fail him.

F. B.

GLUCK (CHRISTOPH WILLIBALD)

Orpheus

"ORPHEUS," the libretto by the Italian poet Calzabigi, was first produced at Vienna, October 5, 1762, and for the first time outlined the new ideas which Gluck had advanced for the reform of the lyric stage. Twelve years later the composer revised the work. Several new numbers were added, its acts were extended to three, and the principal role was rewritten for a high tenor in place of the alto, to whom it had been originally assigned. In this form it was brought out at the Paris Académie, August 2, 1774. In 1859 it was revived in Paris, for which occasion Berlioz restored the original alto part for Mme. Viardot-Garcia.

The story, except in its denouement, closely follows the antique legend. After performing the funeral rites of Eurydice, Orpheus resolves to seek for her in the world of Shades, having received permission from Zeus upon condition that he will not look upon her until they have safely returned. Orpheus descends to Hades; and though his way is barred by phantoms, his pleading appeals and the tender tones of his lute induce them to make way for him. He finds Eurydice in the Elysian fields, and taking her by the hand leads her on to the upper world. In a fatal moment he yields to her desire to see him and she sinks back lifeless. Love, however, comes to the rescue, and full of compassion, restores her. Thus the happy lovers are reunited; and the opera closes without the tragic denouement of the old myth. In the American performances the opera was divided into four acts, which is the order followed here.

The short overture is characterized by a grandeur and

solemnity that well befit the pathetic story. The curtain rises upon a grotto containing the tomb of Eurydice, against which Orpheus mournfully leans, while upon its steps youths and maidens are strewing flowers as they chant the sombre song, "Ah! in our still and mournful Meadow." The sad wail of Orpheus upon the single word "Eurydice" is heard through its strains, which continually increases in solemnity. At last, as if too much to bear, Orpheus interrupts their threnody with the words, "The Sounds of your Lament increase my bitter Anguish." The chorus in reply resumes its melancholy tribute to Eurydice and then retires, leaving Orpheus alone, who in a monologue full of pathos and sorrow ("My Eurydice! my Eurydice! lost forever"), sings his grief and implores the gods to restore his loved one. In answer to his prayer, Amor, god of love, appears and announces that the gods have been moved to compassion; and if his song and lyre can appease the phantoms, death shall give back Eurydice upon the conditions already named. The act closes with the joyful song of Orpheus, "Will pitying Heaven with wondrous Favor restore mine own?"

The second act opens in the abyss of the underworld. Flames shoot up amid great masses of rock and from yawning caverns, throwing their lurid glare upon the phantoms, who, writhing in furious indignation, demand in wild and threatening chorus, as the tones of Orpheus's lyre are heard, "Who through this awful Place, thinking alive to pass, rashly dares venture here?" Madly they call upon Cerberus "to kill thy new Prey here." The barking of the triple-headed monster is heard in the tones of the orchestra. They surround Orpheus as he approaches, and with renewed clamor continue this thrilling chorus. In the midst of its cruel intensity is heard the appealing voice of Orpheus ("In Pity be moved by my Grief"). With overwhelming wrath comes the reiterated monosyllable, "No," from the Furies,— one of the most daring and powerful effects ever made in dramatic music,— followed by another appalling chorus, as they announce to him, "These are the Depths of Hell, where the Avengers dwell." At last they are touched by the charm of his music

and the sorrow of his story; and as their fury dies away, the song of Orpheus grows more exultant as he contemplates the reunion with Eurydice.

The gates of the lower world are opened, and in the third act Orpheus enters Elysium. The scene begins with a tender, lovely song by Eurydice and her companions ("In this tranquil and lovely Abode of the Blest"), the melody taken by the flute with string accompaniment. All is bright and cheerful and in striking contrast with the gloom and terror of the Stygian scene we have just left. After a short recitative ("How mild a Day, without a Noon"), Orpheus seeks her. She is brought to him by a crowd of shadows; and breaking out in joyful song he takes her by the hand and turns his face to the upper world.

The fourth act is almost entirely an impassioned duet between Orpheus and Eurydice. He releases her hand for fear that he may turn and look upon her. Eurydice chides him ("Am I changed or grown old that thou wilt not behold me?"). In vain he urges her to follow him. She upbraids him for his coldness, and demands one glance as a test of his love. He still refuses, and then she sorrowfully bids him farewell. At last, overcome with weariness and sorrow, he gazes upon her; and at that instant she falls lifeless. Then Orpheus breaks out in that immortal song, the "Che faro senz' Eurydice" ("I have lost my Eurydice"), the beauty and pathos of which neither time nor change of musical custom can ever mar. He is about to take his life with his sword; but Amor suddenly appears upon the scene, stays his hand, and tells him the gods are moved by his sufferings. He restores Eurydice to life, and the opera closes with a beautiful terzetto in Love's temple. The denouement is followed by ballet music.

Armide

Gluck's grand heroic opera "Armide" was produced for the first time at the Académie Royale de Musique, Paris, September 23, 1777. The text, by Quinault, was based upon the

"Gerusalemme Liberata" of Tasso — a text which also had been used by Jean Baptiste Lully for his "Armide et Renaud" (1686). The story was a favorite one with composers of the seventeenth and eighteenth centuries — one of the best-known examples of its operatic use before Gluck was Handel's "Rinaldo" (1711) — but it has been employed also by modern composers as in the case of Brahms' cantata "Rinaldo."

The characters of Gluck's opera are as follows:

Armide, Princess of Damascus, niece of Hidroat	Soprano
Phénice, friend of Armide	Soprano
Sidonie, friend of Armide	Soprano
Hidroat, King of Damascus	Baritone
Aronte, a warrior	Bass
Rinaldo, Commander of the army of Godfrey of Bouillon	Tenor
Artemidore, a knight	Tenor
Ubaldo, a knight	Baritone
A Danish knight	Tenor
The Spirit of Hate	Alto
A Demon disguised as Lucinda	Soprano
A Demon disguised as a Naiad	Soprano

Demons disguised as Nymphs, Shepherds and Shepherdesses, Flying Demons transformed into Zephyrs, etc.

The overture to "Armide" is a version of one which Gluck had written for his "Telemaco" (1750). The first act opens in the palace at Damascus of Armide, a princess who is possessed of magic powers. The two confidants of Armide, Phénice and Sidonie, are urging her to banish the melancholy which broods over her, in spite of the fact that the warriors of Godfrey of Bouillon have been overcome by her magic arts. Armide explains that her triumphs are as nothing because she has been unable to subdue Rinaldo, the knight who has always been invincible. The two women seek to show Armide that one captive the less can make but little difference when she has brought so many under her power, but the Princess is not to be consoled. She expresses the hate for Rinaldo that consumes her and describes a dream in which she had been struck a mortal blow by him. Hidroat, the uncle of Armide, now enters with his suite. He wishes

his niece to choose a husband so that the succession to his throne may be assured. But Armide declares that the alluring ties of Hymen frighten her ("La chaine de l'Hymen m'étonne"). Hidroat again endeavors to convince her that happiness can be hers in the arms of one she loves, but Armide reiterates her resolve to live alone and states that he who conquers Rinaldo — if conquered he can be — can be the only one to earn her love. The chorus and Armide's two companions now sing her praises and this is interspersed by a ballet. All are thus celebrating the might of Armide when the soldier Aronte enters, bleeding from wounds and carrying a broken sword. He had been given charge of the captured knights and was leading them thither when they were taken from him by a redoubtable warrior. Armide at once exclaims; "Oh, heaven! it is Rinaldo." Aronte answers "'Tis he!" and falls dead upon the stage. The act ends with Armide, Hidroat and the populace swearing vengeance.

The second act opens in a wood. Rinaldo is taking leave of the knight Artemidore, whom he has rescued from his captors. Artemidore wishes to accompany Rinaldo, who has incurred the displeasure of Godfrey of Bouillon and who has been banished by the latter. Rinaldo, however, persuades Artemidore to return to the Christian camp and, on being warned by his friend against the seductions of Armide, declares that his only passion is for liberty. Hidroat and Armide enter and they call upon the spirits of hate and rage to deliver Rinaldo into their hands (Duet: "Esprits de haine"). At the conclusion of this invocation Rinaldo is seen approaching. Hidroat would have his soldiers, hidden in the wood, capture the unsuspecting knight, but Armide insists that the victim be left to her. Rinaldo, overcome by the magic of the place, takes off his armor and, musing on the beauty of his surroundings, falls asleep by the banks of a stream. Naiads come out and warble around him and there is a ballet. A shepherdess sings — her air, "On s'étonnerait moins que la saison nouvelle" has long been regarded as one of Gluck's finest inspirations — and Armide, holding an arrow in hand, approaches the sleeping warrior with the in-

tention of thrusting it into his heart. As she is about to do this, Armide is suddenly seized with compunction; her anger fails and she realizes that hate has been superseded by love. She calls upon the Demons to transform themselves into Zephyrs and carry her and Rinaldo to the ends of the earth.

The third act is played in a wild and rocky country. It opens with a fine aria sung by Armide ("Ah! si la liberté me doit être ravie") who laments her weakness in loving the man whose life she had but lately sought. Phénice and Sidonie enter and attempt to console her, but Armide is torn by mixed emotions, for Rinaldo has rejected her love. She calls upon the Spirit of Hate ("Venez, venez, haine implacable") and the latter emerges from Hades, accompanied by Evil Spirits. Hate sings an aria ("Je reponds à tes vaeux") descriptive of his power. There is a ballet of Furies and Hate conjures Love to leave the bosom of Armide; but while he is doing this, Armide orders him to cease and to leave Love in her heart. She commands Hate to disappear and the latter, warning her that Love shall be her undoing and that Rinaldo will escape all her charms, sinks with his attendants out of sight.

The fourth act — its locale a wild and rugged landscape — opens with a scene between Ubaldo and the Danish Knight, who have been sent by the Crusaders to recall Rinaldo. Ubaldo carries a shield and a magic scepter, which have been given to him by a magician in order to overcome the sorceries of Armide, and the Danish Knight bears a sword which is intended for Rinaldo. The landscape is covered with mist and from caverns and chasms frightful monsters peer out. Ubaldo disperses these demons by means of his magic scepter. The mist lifts and a pleasant countryside is revealed. The two knights warn each other of the seductions which Armide may have prepared for them (Duet; "Redoublons nos soins") and Ubaldo points out the palace in which the enchantress is lingering with Rinaldo.

A Demon, disguised as Lucinda, the beloved of the Danish Knight, now appears and endeavors to beguile Ubaldo's companion with her seductions. In spite of Ubaldo's prot-

estations that Lucinda is part of Armide's plan for their destruction, the Danish Knight is about to yield to the demon's allurements when Ubaldo touches Lucinda with his magic scepter and she vanishes. Another demon similarly tempts Ubaldo and this one, too, is vanished by the scepter, now in the hands of the Danish Knight. The act ends with a duet in which the two knights resolve to fortify themselves against further temptations.

The fifth act is set in Armide's palace. Armide is taking leave of Rinaldo, for she must consult the supernatural powers. The knight entreats her not to go. They declare their love in a duet -- one of Gluck's most admirable inspirations ("Aimons nous") and finally Armide, before she goes, summons the spirits to entertain her hero. The Pleasures and a Troop of Happy Lovers appear and sing and dance. Rinaldo, surfeited by these actions, commands the spirits to leave him so that he may wait for the return of Armide. At this point Ubaldo and the Danish Knight enter. They call upon Rinaldo to rouse himself and to forswear the shameful leisure into which he has been beguiled. They give him the shield and the sword and Rinaldo, suddenly come to his senses, prepares to leave with them. At that moment Armide returns and, taking in the situation at a glance, beseeches Rinaldo not to forsake her. Her passionate protestations of love are in vain; for Rinaldo tells her that Glory calls him, but that after Glory he will love her best. After he goes, Armide calls upon the Demons to destroy her palace of Pleasure.

F. B.

GOLDMARK (CARL)

The Queen of Sheba

"THE Queen of Sheba" was first produced in Vienna, March 10, 1875, and was first heard in this country at New York, December 2, 1885, when the cast was as follows:

King Solomon	Herr Robinson.
High Priest	Herr Fischer.
Sulamith	Frl. Lehmann.
Assad	Herr Stritt.
Baal Hanan	Herr Alexi.
Queen of Sheba	Frau Kramer-Weidl.
Astaroth	Frl. Brandt.

The libretto by Mosenthal is one of rare excellence in its skilful treatment of situations and arrangement of scenes with the view to spectacular and dramatic effect. The Biblical story has but little to do with the action of the opera beyond the mere fact of the famous visit of the Queen of Sheba to Solomon. The stirring episodes during the journey and the visit spring from the librettist's imagination. The story in substance is as follows:

King Solomon, learning of the Queen's intention to visit him, sends his favorite courtier Assad to escort her. While she waits outside the gates of Jerusalem, Assad announces her arrival to the King and Sulamith, the daughter of the high priest, to whom the courtier is affianced. Observing his disturbed looks, the King, after dismissing his attendants, inquires the cause. Assad replies that on their journey through the forest he had encountered a nymph bathing whose beauty had so impressed him as to banish even the thoughts of his affianced. The wise Solomon counsels him to marry Sulamith at once. Meanwhile the Queen comes into the King's presence, and as she lifts her veil reveals the unknown fair one. She

affects ignorance of Assad's passion; but when she learns that he is to wed Sulamith love for him springs up in her own breast. Upon the day of the wedding ceremony Assad, carried away by his longing for the Queen, declares her to be his divinity, and is condemned to death for profaning the Temple. Both the Queen and Sulamith appeal to the King for mercy. He consents at last to save his life, but banishes him to the desert. The Queen seeks him there, and makes an avowal of her love; but Assad repulses her. As Sulamith comes upon the scene a simoom sweeps across the desert. They perish in each other's arms; while in a mirage the Queen and her attendants are seen journeying to their home.

The first act opens in the great hall of Solomon's palace with a brilliant, joyous chorus ("Open the Halls, adorn the Portals") in praise of the King's glory. After the entrance of the high priest, Sulamith sings a fascinating bridal song ("My own Assad returns"), richly Oriental both in music and sentiment, dreamy and luxurious in its tone, and yet full of joyous expectation, with characteristic choral refrain and dainty accompaniment. The fourth and fifth scenes are full of agitation and unrest, and lead up to Assad's explanation of his perturbed condition ("At Lebanon's Foot I met Arabia's Queen"), a monologue aria of rich, glowing color, and reaching a fine dramatic climax as it progresses from its sensuous opening to the passionate intensity of its finale. It is followed by the entrance of the Queen, accompanied by a brilliant march and a jubilant chorus ("To the Sun of the South our Welcome we bring") and a stirring concerted number, describing the recognition of the Queen by Assad; after which the chorus resumes its jubilant strain, bringing the act to a close.

The second act opens in the gardens of the palace and discloses the Queen, who gives expression to her love for Assad and her hatred of Sulamith in an impassioned aria ("Let me from the festal Splendor"). In the second scene Astaroth, her slave, appears and lures Assad by a weird strain, which is one of the most effective passages in the opera ("As the Heron calls in the Reeds"). After a short

arioso by Assad ("Magical Sounds, intoxicating Fragrance"), a passionate duet with the Queen follows, interrupted by the call of the Temple-guard to prayer. The scene changes to the interior of the sanctuary with its religious service; and with it the music changes also to solemn Hebrew melodies with the accompaniment of the sacred instruments, leading up to the stirring finale in which Assad declares his passion for the Queen, amid choruses of execration by the people.

The third act opens in the banquet-hall upon a scene of festivity introduced by the graceful bee dance of the Almas. It is followed by the powerful appeal of the Queen for Assad's life, rising to an intensely dramatic pitch as she warns the King of the revenge of her armed hosts ("When Sheba's iron Lances splinter and Zion's Throne in Ruins falls"). In sad contrast comes the mournful chant which accompanies Sulamith as she passes to the vestal's home ("The Hour that robbed me of him"), and ends in her despairing cry rising above the chorus of attendants as Solomon also refuses her petition.

The last act passes in the desert. Beneath a solitary palm tree Assad laments the destiny which pursues him ("Whither shall I wend my weary Steps?"). In the next scene the Queen appears, and an agitated duet follows, ending with her repulse. Assad in despair calls upon death to relieve him. The sky darkens. Clouds of sand envelop the fugitive. The palm bends before the blast as the simoom sweeps by. The storm at last subsides. The sky grows brighter; and the Queen and her attendants, with their elephants and camels, appear in a mirage, journeying eastward, as Sulamith and her lover expire in each other's arms. As their duet dies away, the chorus of maidens brings the act to a close with a few strains from the love-song in the first act.

The Cricket on the Hearth

"Heimchen am Herd," or "The Cricket on the Hearth," was written by Carl Goldmark, the text by Willner, and was first produced at Berlin in 1896, but it did not find

its way to this country until 1910. It is divided into three acts, the story closely following Dickens' well-known tale.

The first act opens in the home of John Perrybingle with a prologue by the elves, followed by a song by the cricket, the dweller on the hearth. Dot tells the cricket the secret of the child. May, the orphan, lamenting her departed lover, grieves over her coming marriage to old Tackleton. Meanwhile John comes home, bringing Edward, her lover, in the disguise of a sailor.

The second act transpires in a garden, disclosing May and Tackleton at supper, the latter very jealous of this mysterious newcomer. Edward reveals himself to Dot, and John in turn becomes so jealous of him that he is bent upon killing him. But the cricket charms him to sleep and in his sleep he dreams that he is in a garden peopled by elves and that he is to be a happy father.

The third act opens in John's home, and May, convinced of Edward's loyalty, leaves with him for the marriage ceremony, in spite of Tackleton's effort to prevent it. Dot tells John her secret and he too is reconciled, and a tableau of the happy quartet closes the scene.

As compared with the operas of impression and the efforts of the advanced composers to make the orchestration tell the story without the aid of the conventional melody, " The Cricket on the Hearth " seems old-fashioned enough. It is a simple, charming story, illustrated by simple, charming, tuneful music that appeals to the heart rather than to the head. It is all fresh and spontaneous from beginning to end, and story and music are perfectly blended. The special points of interest are the chorus of elves, the cricket's song, " I am the Cricket," and the home song in the first act; the quintet, Dot's dance, and cricket's song in the second; and the prelude, the basis of which is a German folk-song, Edward's song of the sea, and the marriage choruses in the finale of the third.

GOUNOD (CHARLES FRANÇOIS)

Faust

"FAUST," grand opera in five acts, words by Barbier and Carré, founded upon Goethe's tragedy, was first produced at the Théâtre Lyrique, Paris, March 19, 1859, with the following cast of the principal parts:

Marguerite	Mme. Miolan-Carvalho.
Siebel	Mlle. Faivre.
Faust	M. Barbot.
Valentin	M. Regnal.
Mephistopheles	M. Balanqué.
Martha	Mme. Duclos.

The opera was first produced in London as "Faust," June 11, 1863; in English, January 23, 1864; and in Germany as "Margarethe."

The story of the opera follows Goethe's tragedy very closely, and is confined to the first part. It may be briefly told: Faust, an aged German student, satiated with human knowledge and despairing of his ability to unravel the secrets of nature, summons the evil spirit Mephistopheles to his assistance, and contracts to give him his soul in exchange for a restoration to youth. Mephistopheles effects the transformation, and reveals to him the vision of Marguerite, a beautiful village maiden, with whom Faust at once falls in love. They set out upon their travels and encounter her at the Kermesse. She has been left by her brother Valentin, a soldier, in care of Dame Martha, who proves herself a careless guardian. Their first meeting is a casual one; but subsequently he finds her in her garden, and with the help of the subtle Mephistopheles succeeds in engaging the young girl's affection. Her simple lover, Siebel, is discarded, and his nosegay is thrown away at sight of the jewels with which Faust tempts her.

When Valentin returns from the wars he learns of her temptation and subsequent ruin. He challenges the seducer, and in the encounter is slain by the intervention of Mephistopheles. Overcome by the horror of her situation, Marguerite becomes insane, and in her frenzy kills her child. She is thrown into prison, where Faust and Mephistopheles find her. Faust urges her to fly with them, but she refuses, and places her reliance for salvation upon earnest prayer, and sorrow for the wrong she has done. Pleading for forgiveness, she expires; and as Mephistopheles exults at the catastrophe he has wrought, angels appear amid the music of the celestial choirs and bear the sufferer to heaven.

The first act is in the nature of a prelude, and opens with a long soliloquy ("Interrogo invano") by Faust, in which he laments the unsatisfactoriness of life. It is interwoven with delightful snatches of chorus heard behind the scenes, a duet with Mephistopheles ("Ma il Ciel"), and the delicate music accompanying the vision of Marguerite.

The second act is contained in a single setting, the Kermesse, in which the chorus plays an important part. In the first scene the choruses of students, soldiers, old men, girls, and matrons are quaintly contrasted, and full of animation and characteristic color. In the second, Valentin sings a tender song ("O santa Medaglia") to a medallion of his sister which he wears as a charm. It is followed by a grim and weird drinking-song ("Dio dell' Or"), sung by Mephistopheles. The latter then strikes fire from the fountain into his cup, and proposes the health of Marguerite. Valentin springs forward to resent the insult, only to find his sword broken in his hands. The students and soldiers recognize the spirit of evil, and overcome him by presenting the hilts of their swords in the form of a cross, the scene being accompanied by one of the most effective choruses in the work ("Tu puvi la Spada"). The tempter gone, the scene resumes its gayety, and the act closes with one of the most animated and delightful of waltz tempos ("Come la Brezza").

The third act, the garden scene, is full of fascinating detail, and breathes the very spirit of poetry and music combined in

a picture of love which has hardly been excelled in tenderness and beauty on the operatic stage. Its principal numbers are a short and simple but very beautiful ballad for Siebel ("La Parlate d' Amor"); a passionate aria for tenor ("Salve dimora Casta e pura"), in which Faust greets Marguerite's dwelling; a double number, which is superb in its contrasts, — the folk-song ("C' era un Re di Thule"), a plaintive little ballad sung at the spinning-wheel by Marguerite, and the bravura jewel-song ("Ah! e' strano poter"), which is the very essence of delicacy and almost childish glee; the quartet commencing, "V' appogiato al Bracchio mio," which is of striking interest by the independent manner in which the two pairs of voices are treated and combined in the close; and the closing duet ("Sempre amar") between Faust and Marguerite, which is replete with tenderness and passion, and closes in strains of almost ecstatic rapture, the fatal end of which is foreshadowed by the mocking laugh of Mephistopheles breaking in upon its lingering cadences.

The fourth act is known as the Cathedral act, and established Gounod's reputation as a writer of serious music. It opens with a scena for Marguerite, who has been taunted by the girls at the fountain ("Nascose eran la le Crudeli"), in which she laments her sad fate. The scene abruptly changes to the square in front of the cathedral, where the soldiers, Valentin among them, are returning, to the jubilant though somewhat commonplace strains of the march, "Deponiam il Branda." As the soldiers retire and Valentin goes in quest of Marguerite, Faust and Mephistopheles appear before the house, and the latter sings a grotesque and literally infernal serenade ("Tu, che fai l' addormentata"). Valentin appears and a quarrel ensues, leading up to a spirited trio. Valentin is slain, and with his dying breath pronounces a malediction ("Margherita! Maledetta") upon his sister. The scene changes to the church, and in wonderful combination we hear the appeals of Marguerite for mercy, the taunting voice of the tempter, and the monkish chanting of the "Dies Iræ," mingled with the solemn strains of the organ.

The last act is usually presented in a single scene, the

prison, but it contains five changes. After a weird prelude, the Walpurgis revel begins, in which short, strange phrases are heard from unseen singers. The night scene changes to a hall of pagan enchantment, and again to the Brocken, where the apparition of Marguerite is seen. The orgy is resumed, when suddenly by another transformation we are taken to the prison where Marguerite is awaiting death. It is unnecessary to give its details. The scene takes the form of a terzetto, which is worked up with constantly increasing power to a climax of passionate energy, and at last dies away as Marguerite expires. It stands almost alone among effects of this kind in opera. The curtain falls upon a celestial chorus of apotheosis, the vision of the angels, and Mephistopheles cowering in terror before the heavenly messengers.

Romeo and Juliet

"Romeo and Juliet," grand opera in five acts, words by Barbier and Carré, the subject taken from Shakespeare's tragedy of the same name, was first produced at the Théâtre Lyrique, Paris, April 27, 1867, with Mme. Miolan-Carvalho in the role of Juliet. The story as told by the French dramatists in the main follows Shakespeare's tragedy very closely in its construction as well as in its dialogue. It is only necessary, therefore, to sketch its outlines. The first act opens with the festival at the house of Capulet. Juliet and Romeo meet there and fall in love, notwithstanding her betrothal to Paris. The hot-blooded Tybalt seeks to provoke a quarrel with Romeo, but is restrained by Capulet himself, and the act comes to a close with a resumption of the merry festivities. In the second act we have the balcony scene, quite literally taken from Shakespeare, with an episode, however, in the form of a temporary interruption by Gregory and retainers, whose appearance is rather absurd than otherwise. The third act is constructed in two scenes. The first is in the Friar's cell, where the secret marriage of the lovers takes place. In the second, we are introduced to a new character, invented by the librettist, — Stephano, Romeo's page, whose pranks

while in search of his master provoke a general quarrel, in which Mercutio is slain by Tybalt, who in turn is killed by Romeo. When Capulet arrives upon the scene he condemns Romeo to banishment, who vows, however, that he will see Juliet again at all hazards. The fourth act is also made up of two scenes. The first is in Juliet's chamber, and is devoted to a duet between the two lovers. Romeo departs at dawn, and Capulet appears with Friar Laurence and announces his determination that the marriage with Paris shall be celebrated at once. Juliet implores the Friar's help, and he gives her the potion. The next scene is devoted to the wedding festivity, in the midst of which Juliet falls insensible from the effects of the sleeping-draught. The last act transpires in the tomb of the Capulets, where Romeo arrives, and believing his mistress dead takes poison. Juliet, reviving from the effects of the potion, and finding him dying, stabs herself with a dagger, and expires in his arms.

While many numbers are greatly admired, the opera as a whole has not been very successful. Had not "Faust," which it often recalls, preceded it, its fate might have been different. Still, it contains many strong passages and much beautiful writing. The favorite numbers are the waltz arietta, very much in the manner of the well-known "Il Bacio," at the Capulet festival, the Queen Mab song, by Mercutio ("Mab, Regina di Menzogne"), and the duet between Romeo and Juliet ("Di Grazia, t' arrestaanc or!"), in the first act; the love music in the balcony scene of the second act, which inevitably recalls the garden music in "Faust"; an impressive solo for Friar Laurence ("Al vostro Amor cocente"), followed by a vigorous trio and quartet, the music of which is massive and ecclesiastical in character, and the page's song ("Ah! col nibbio Micidale"), in the third act; the duet of parting between Romeo and Juliet ("Tu dei partir ohime!"), the quartet ("Non temero mio ben") between Juliet, the nurse, Friar Laurence, and Capulet, and the dramatic solo for the Friar ("Bevi allor questo Filtro"), as he gives the potion to Juliet, in the fourth act; and the elaborate orchestral prelude to the tomb scene in the last act.

HADLEY (HENRY)

Cleopatra's Night

"CLEOPATRA'S NIGHT," opera in two acts, was written to a libretto (based upon Théophile Gautier's tale "Une nuit de Cléopâtre") by Alice Leal Pollock. The first production took place at the Metropolitan Opera House, New York, January 31, 1920.

The characters of the opera are as follows:

Cleopatra, Queen of Egypt	Dramatic Soprano
Meïamoun, a Young Egyptian	Tenor
Mardion, the Queen's Favorite Maid	Mezzo-Soprano
Mark Anthony	Baritone
Iras, a Maiden	Mezzo-Soprano
Diomedes, Chief of the Queen's Rowers	
A Eunuch	Baritone
Anthony's Chief Officer	Baritone
A Guest	Tenor
A Hungry Guest	Bass
A Female Guest	Mezzo-Soprano

The Distiller of Poisons, Cleopatra's Slaves, Eunuchs, Female Attendants, Rowers, Banquet Guests, Greek Girls, Desert Girls, Humpbacked Dwarfs, Magicians, Musicians, Anthony's Heralds and his attending retinue.

The scene of the first act is laid in the Baths of Cleopatra, at the foot of her summer palace. The sun is setting. There is heard the sound of Egyptians chanting in the distance across the Nile, which flows silently in the background. Mardion, the Queen's favorite attendant, enters with Iras. She tells the latter of her love for Meïamoun — an unrequited love — who thinks only of lion-hunts. An eunuch comes into the garden and informs the two girls that Cleopatra is approaching and that her bath must be prepared. Mardion discusses the Queen's love-affairs. The eunuch

again warns them that the cangia (a sailboat peculiar to the Nile) draws near. Mardion claps her hands and the attendants and eunuchs of the Queen appear, the girl orders the bath to be prepared and this has only just been made ready when the boat bearing Cleopatra glides into the garden.

Cleopatra declares that she stifles in the heat. Mardion again signals the attendants and a black slave appears with a tray bearing cups and the girl offers a draught to her Queen. The latter barely puts it to her lips. She is oppressed by the quivering heat, by the thought of loneliness and death, of the conviction that she lives unloved. Mardion protests that every speeding glance of her mistress leaves behind a shattered heart. "How" cries Cleopatra "should a Queen know whether she be loved or no?" She holds up her arms in exaltation; prays to the Gods for proof, for some strangely sweet adventure, for something to kindle a fresh spark of life.

Cleopatra has scarcely finished her invocation when an arrow whistles through the air and falls at her feet. The Queen stifles a scream, but Mardion rushes forward and picks up the arrow, which is wound round with a piece of papyrus. Cleopatra is giving vent to her fury at this audacity as her attendant unwinds the papyrus and reads it. Mardion quickly secrets the message, assuring the Queen that the missive was not sped by an assassin; but Cleopatra demands the papyrus. She reads: "I love you." The girl remains mute, for the arrow had been shot by Meïamoun. Looking toward the Nile, the Queen perceives the head of a man who is swimming in the direction of the bath. She calls for her fastest rower and Diomedes appears and is instructed to bring the swimmer alive and with all haste into Cleopatra's presence.

Diomedes takes his boat and departs and the Queen's maidens begin to disrobe their mistress for the bath. Cleopatra meanwhile is repeating to herself Meïamoun's message, which arouses her to passionate ecstasy ("I love you"). She commands the maidens to loosen her hair, which falls about her in a dark cloud, and to crown her with lotus-blossoms.

The Queen has stepped into the bath when a man suddenly emerges from the water. There is great excitement, the eunuchs leaping forward with their lances ready to kill the intruder. Cleopatra imperiously commands that the man be brought before her.

Meïamoun shows no fear as he stands before the Queen of Egypt. To the anger of Cleopatra he has only one answer. "I love you" the man says boldly. Meïamoun pours out his heart to the woman whose word may consign him to death or give him life ("Only a radiance"). At first the Queen shows disdain and Meïamoun entreats her for death, swift and sure. Cleopatra pauses and looking searchingly at the man who had risked death for love of her, offers him a night of love and happiness and death on the following dawn. At this, Mardion, who has been listening with ever-growing agitation, screams. She begs the Queen to slay Meïamoun at once. But Cleopatra has made up her mind, and the girl pushes a dagger into the man's hands. The Queen orders Mardion to be seized, but Meïamoun says calmly "I know her not." Again the girl cries to Cleopatra's victim to die unsullied and Meïamoun is about to obey her, but, on an impulse, throws the dagger far from him and seizing the Queen's hand devours it with kisses. With that Mardion rushes from her captors and, running for the dagger, plunges it into her heart. Cleopatra coldly orders the girl's dead body to be thrown to the crocodiles. Amid the fanfares of trumpets the Queen, leaning on the arm of Meïamoun re-enters the cangia and the boat slowly glides away.

The second act discloses the terraces of Cleopatra's palace before sunrise. A banquet is to be served and a number of the guests are awaiting the arrival of the Queen. Iras enters with the news that Cleopatra is even now robing herself for the feast. Trumpets are heard in the distance and the Queen and Meïamoun appear. The former takes her place upon the throne and Meïamoun makes as if to lie at her feet, but Cleopatra bids him sit beside her. Cleopatra is disturbed by the infatuated man's devouring eyes and she commands

him to look at the Greek dancers who now appear before them. Meïamoun notices nothing but the woman beside him. The Greek dancers are succeeded by dancing girls from the desert. Their evolutions become more and more furious and the dance ends by the guests snatching at the exhausted girls and carrying them, some screaming and some laughing, to hidden parts of the garden.

Cleopatra and Meïamoun are left alone. They speak of love and the Queen invites him to go with her to a white temple in her garden, where they can be alone. They are proceeding thither when suddenly Meïamoun's frame stiffens and his arms drop. He has seen the dawn beginning to break. Cleopatra claps her hands and orders the slaves to draw all the canopies. For a whole month, she cries, darkness shall reign. Yet the sun rises and its light streams in. The distiller of poisons enters and he holds in his hand a goblet. Meïamoun drains the fatal draught and, crying "Farewell" falls dead.

Trumpets are heard from the distance and Iras runs in to announce the arrival of Mark Anthony. The Queen claps her hands and eunuchs cover the body of Meïamoun with silken cloths. The heralds and chief officer of Anthony announce the coming of their master. After they have gone, Cleopatra uncovers the remains of her late lover and, holding Meïamoun's body to her heart, pays her last farewell to it. The voice of Anthony is heard without and Cleopatra slowly ascends the terrace steps.

The melodic gifts, the admirable musicianship and the sensitiveness to emotion which are distinguishing characteristics of Hadley's art, are well represented in his "Cleopatra's Night." Much of the vocal writing — Cleopatra's "I love you," for example — is highly expressive and the composer's remarkable sense of orchestral color is well defined in the oriental dances of the second act.

F. B.

HALÉVY (JACQUES FRANÇOIS)

The Jewess

"LA Juive," grand opera in five acts, words by Scribe, the libretto originally written for Rossini and rejected in favor of "William Tell," was produced for the first time at the Académie, Paris, February 23, 1835, with the following cast of the principal parts:

Rachel	Mlle. Cornelia Falcon.
Eudoxia	Mme. Dorus-Gras.
Eleazar	M. Nourrit.
Cardinal	M. Levasseur.

It was first produced in England in French, July 29, 1846, and in Italian under the title of "La Ebrea," July 25, 1850. In this country it is most familiar in the German version. The scene of the opera is laid in Constance; time, 1414. Leopold, a prince of the empire, returning from the wars, is enamoured of Rachel, a beautiful Jewess, daughter of Eleazar, the goldsmith. The better to carry out his plans, he calls himself Samuel, and pretends to be a Jewish painter. Circumstances, however, dispel the illusion, and Rachel learns that he is no other than Leopold, husband of the Princess Eudoxia. Overcome with indignation at the discovery of his perfidy, she publicly denounces his crime, and the Cardinal excommunicates Leopold, and pronounces his malediction on Rachel and her father. Rachel, Eleazar, and Leopold are thrown into prison to await the execution of the sentence of death. During their imprisonment Eudoxia intercedes with Rachel to save Leopold's life, and at last, moved by the grief of the rightful wife, she publicly recants her statement.

Leopold is banished, but Rachel and her father are again condemned to death for conspiring against the life of a Christian. Eleazar determines to be revenged in the moment of death upon the Cardinal, who has sentenced them, and who is at the head of a church which he hates; and just before they are thrown into a caldron of boiling oil, reveals to the spectators that Rachel is not his own, but an adopted daughter, saved from the ruins of the Cardinal's burning palace, and that she is his child.

The opera "The Jewess" is preëminently spectacular, and its music is dramatic and declamatory rather than melodious. The prominent numbers of the first act are the solemn declaration of the Cardinal ("Wenn ew'ger Hass"), in which he replies to Eleazar's hatred of the Christian; the romance sung by Leopold ("Fern vom Liebchen weilen"), which is in the nature of a serenade to Rachel; "Eilt herbei," the drinking-song of the people at the fountain, which is flowing wine; and the chorus and march ("Leht, es nahet sich der Zug"), which preludes the imposing pageantry music of the Emperor's arrival, closing with the triumphant Te Deum to organ accompaniment and the greeting to the Emperor ("Hosanna, unser Kaiser hoch").

The second act opens with the celebration of the Passover in Eleazar's house, and introduces an impressive prayer ("Allmächt'ger blicke gnädig"). In the next scene there is a passionate ensemble and duet for Eudoxia and Leopold ("Ich will ihn seh'n"), which is followed by a second spirited duet between Rachel and Leopold ("Als mein Herz"); an intensely dramatic aria ("Ach! Vater! Halt ein!"), in which she claims her share of Leopold's guilt; and the final grand trio in which anathema is pronounced by Eleazar.

The third act is principally devoted to the festivities of the royal pageants, and closes with the anathema of the Cardinal ("Ihr, die ihr Gottes Zorn"), which is a concerted number of magnificent power and spirited dramatic effect. The fourth act contains a grand duet between Eleazar and the Cardinal ("Hort ich recht?"), and closes with a powerful scena for

tenor ("Das Todesurtheil sprich"), in which Eleazar welcomes death and hurls defiance at the Christians. The last act is occupied with the tragic denouement, accompanied by very dramatic music to the close, often rising to real sublimity. In stage pageantry, in the expression of high and passionate sentiment, in elaborateness of treatment, and in broad and powerful dramatic effect, "The Jewess" is one of the strongest operas in the modern repertory.

HONEGGER (ARTHUR)

Judith

ARTHUR HONEGGER was born at Havre in 1892. His parents were Swiss and he himself claims Swiss nationality. Honegger was educated first at Zurich and later at the Paris Conservatory, where he was a pupil of Gedalge and Widor. He also had lessons in orchestration with Vincent d'Indy. Honegger was one of the little band of musical creators in Paris who became known as "The Six."

"Judith" was first written as a play by René Morax and this was produced at Mezières, Switzerland, in 1925, with incidental music by Honegger. After the production of the play Honegger turned the work into an opera, which was given for the first time at Monte Carlo, 1926. In America it was first heard in Chicago, where it was interpreted by the Chicago Civic Opera Company, January 27, 1927.

The following are the characters of the opera:

Judith
A Servant
A Wailer
Holofernes, Captain of the Assyrian Host
Ozias, Governor of Bethulia
A Warrior
Bagoas
A Sentinel
A Voice (heard in the wings)
People of Bethulia, Hebrew and Assyrian Warriors, Professional Wailers, Assyrian Slaves, Jewish Virgins.

The action takes place in Bethulia (Acts I and III) and in Holofernes' Camp (Act II).

The first act opens on the ramparts of Bethulia. On the left is Judith's house with a terrace enclosed by hangings.

On the right is the city gate, guarded by two warriors. As the curtain rises the women of Bethulia are seen on their knees before Judith's house, lamenting the impending fall of the city before the Assyrian host. Ozias, the governor, enters and declares that he will hold out for five days longer and that at the expiration of that time, if no succor has arrived, he will surrender to Holofernes, the Assyrian captain. At this point the curtains of Judith's pavilion draw apart and she is seen reclining on a divan with a servant behind her. At the sound of a trumpet call, Judith starts abruptly. She tells the servant to order Ozias to open the gate of the city, for she has it in her mind to visit Holofernes and to plead with him for her people. Judith prays as the servant goes to prepare her mistress's most sumptuous garment. The hangings of the pavilion are now closed and the women of Bethulia re-enter and prostrate themselves near the wall. The Wailers, who accompanied them, stand in the center and bemoan the fate of the city.

It has grown dark. Ozias enters with the Ancients and orders the warriors to disperse the crowd. They are proceeding to carry out this command when Judith, garbed resplendently, comes from her house accompanied by the servant. She coldly demands of Ozias that he open the gate and allow her to proceed to the Assyrian camp. The governor directs the warriors to withdraw the bolts and blesses Judith as she passes out.

The second act comprises two tableaux. The first is a short scene before a spring outside the Assyrian camp. The voice of one of Holofernes' soldiers is heard singing. Judith is afraid and the servant entreats her to turn back. This suggestion serves to re-inspire Judith with new courage and faith in the Almighty. She continues slowly on her way. The second tableau is in the tent of Holofernes, the curtains of which are closed. A chorus of Assyrian warriors implores the gods to tell them when the assault on Bethulia may take place. Suddenly the curtains of the tent are parted and Holofernes is seen seated at the festal banquet-board with his captains around him. He drinks to the gods of Assur

and then demands that the Israelitish woman who had come to his camp that morning be brought in. Judith is ushered in to the tent, accompanied by her servant. Holofernes asks her her name and offers her wine, which Judith refuses as unconsecrated. He makes love to the woman, and Judith submits to this as part of her sacrifice for her city, but no entreaties on her part will induce Holofernes to withdraw his decision to assault and destroy Bethulia on the morrow. Soon he falls over on the couch in a drunken stupor. The banqueters had previously been ordered to retire and Judith and the Assyrian are now alone. The woman's eye sees the sword of Holofernes gleaming beneath the purple curtains of his couch. She takes the weapon and draws the curtains of the tent. The servant outside kneels down to listen to that which is transpiring within. She describes a blow which she has heard. A second blow; the sound of a body falling to the ground. Judith appears holding in her right hand the sword and in her left something wrapped in a purple cloth. She holds out this object to the servant, who puts it into a basket. Judith tells the girl that this is the head of Holofernes and that now they will return to Bethulia. The sentinel challenges them, but Judith explains that the Israelitish women are going to the spring.

The third act shows the same scene as the first. It is night and the warriors are guarding the gate as Judith's voice is heard ordering them to open it. The crowd comes hastening from all sides and Ozias and the Ancients press forward as Judith and the servant enter. Judith mounts a little hillock near the gate and, narrating how she slew Holofernes, draws forth the severed head. The multitude falls back horrified. Judith orders the Bethulian soldiers to swoop down on the Assyrians, now that the latter have lost their leader and are disorganized. The warriors rush through the open gate and the crowd calls upon the Almighty to lend power to their arms.

The sky has grown white. Judith, who had retired into her house, reappears, clad in a white gown. She goes out on to the terrace to watch for the return of the soldiers who,

presently, come triumphantly through the gate. Judith, as one inspired, gives thanks to Jehovah and her song of praise is taken up by the multitude, the youths and the women dancing round the warriors. The crowd withdraws and descends toward the temple and Judith is left alone with the servant. Sadness and not joy shines in the woman's eyes. "I see his eyes which look at me" she says. "His eyes so full of sadness and reproach. I yield my life to God so that I may forget." Judith signs to her servant, who covers her head with a widow's veil and they re-enter the house.

The music of "Judith" is of the ultra-modern character that is made manifest in Honegger's other works. There are in it no set arias of conventional opera, but there is undoubted interest appertaining to the Jewish color of much of the music.

F. B.

HUMPERDINCK (ENGLEBERT)

Hansel and Gretel

"HANSEL and Gretel," fairy opera in three acts, words by Adelheid Wette, was first produced at Weimar, December 23, 1894. In January, 1895, it was performed in London by the Royal Carl Rosa Opera Company, rendered into English by Constance Bache; and in the fall of the same year (October 8) it had its first representation in New York, at Daly's Theatre, with the following cast:

Peter, a broom-maker	Mr. Jacques Bars.
Gertrude, his wife	Miss Alice Gordon.
The Witch	Miss Louise Meisslinger.
Hansel	Miss Marie Elba.
Gretel	Miss Jeanne Douste.
Sandman, the Sleep Fairy	Miss Cecile Brani.
Dewman, the Dawn Fairy	Miss Edith Johnston.

The story is taken from one of Grimm's well-known fairy tales, and the text was written by the composer's sister, Adelheid Wette. It was Frau Wette's intention to arrange the story in dramatic form for the amusement of her children, her brother lending his coöperation by writing a few little melodies, of a simple nature, to accompany the performance. When he had read it, however, the story took his fancy, and its dramatic possibilities so appealed to him that he determined to give it an operatic setting with full orchestral score. He thus placed it in the higher sphere of world performance by an art which not alone reveals the highest type of genial German sentimentality, but, curiously enough, he applied to this simple little story of angels, witches, and the two babes in the wood the same musical

methods which Wagner has employed in telling the stories of gods and demigods. Perhaps its highest praise was sounded by Siegfried Wagner, son of Richard Wagner, who declared that "Hansel and Gretel" was the most important German opera since "Parsifal," notwithstanding its childishness and simplicity.

After a beautifully instrumented prelude, which has become a favorite concert piece, the curtain rises upon the home of Peter, the broom-maker. The parents are away seeking for food, and Hansel and Gretel have been left in the cottage with instructions to knit and make brooms. There is a charming dialogue between the two children, beginning with a doleful lament over their poverty, and ending with an outburst of childish hilarity in song and dancing,— a veritable romp in music,— which is suddenly interrupted by the return of Gertrude, the mother, empty-handed, who chides them for their behavior, and in her anger upsets a jug of milk which was the only hope of supper in the house. With an energetic outburst of recitative she sends them into the forest, telling them not to return until they have filled their basket with strawberries. After lamenting her loss, and mourning over her many troubles, she falls asleep, but is awakened by the return of Peter, who has been more fortunate, and has brought home some provisions. A rollicking scene ensues, but suddenly he misses the children, and breaks out in a fit of rage when he is informed that they have gone into the forest. To the accompaniment of most gruesome and characteristic music he tells his wife of the witch who haunts the wood, and who, living in a honey-cake house, entices little children to it, bakes them into gingerbread in her oven, and then devours them.

The second act, "In the Forest,' is preluded by a characteristic instrumental number, "The Witches' Ride." The children are discovered near the Ilsenstein, among the fir-trees, making garlands, listening to the cuckoos, and mocking them in a beautiful duet with echo accompaniment. At last, however, they realize that they are lost; and in the midst of their fear, which is intensified by strange sights

and sounds, the Sandman, or sleep fairy, approaches them, strews sand in their eyes, and sings them to sleep with a most delicious lullaby, after they have recited their prayer ("When at night I go to sleep, fourteen Angels watch do keep"). As they sleep the mist rolls away, the forest background disappears, and the fourteen angels come down a sort of Jacob's ladder and surround the children, while other angels perform a stately dance, grouping themselves in picturesque tableau as the curtain falls.

The third act is entitled "The Witch's House." The children are still sleeping, but the angels have vanished. The Dawn Fairy steps forward and shakes dewdrops from a bluebell over them, accompanying the action with a delightful song, "I 'm up with early Dawning." Gretel is the first to wake, and rouses Hansel by tickling him with a leaf, at the same time singing a veritable tickling melody, and then telling him what she has seen in her dream. In place of the fir-trees they discover the witch's house at the Ilsenstein, with an oven on one side and on the other a cage, both joined to the house by a curious fence of gingerbread figures. The house itself is constructed of sweets and creams. Attracted by its delicious fragrance and toothsomeness, the hungry children break off a piece and are nibbling at it, when the old witch within surprises and captures them. After a series of incantations, and much riding upon her broomstick, which are vividly portrayed in the music, she prepares to cook Gretel in the oven; but while looking into it the children deftly tumble her into the fire. The witch waltz, danced by the children and full of joyous abandon, follows. To a most vivid accompaniment, Hansel rushes into the house and throws fruit, nuts, and sweetmeats into Gretel's apron. Meanwhile the oven falls into bits, and a crowd of children swarm around them, released from their gingerbread disguises, and sing a swelling chorus of gratitude as two of the boys drag the witch from the ruins of the oven in the form of a big gingerbread-cake. The father and mother appear. Their long quest is ended. The family join in singing a pious little hymn ("When past

bearing is our grief, God the Lord will send relief"), and the children dance joyously around the reunited group. The story is only a little child's tale, but it is wedded to music of the highest order. The union has been made so deftly, the motives are so charming and take their places so skilfully, and the music is so scholarly and characteristic throughout, that no one has yet considered this union as incongruous.

Königskinder

"Königskinder," a fairy opera in three acts, founded upon a play of the same name by Elsa Bernstein, the author of many dramatic works, was first produced upon any stage in New York, December 28, 1910, with the following cast:

The King's Son	Hermann Jadlowker.
The Goose Girl	Geraldine Farrar.
The Fiddler	Otto Goritz.
The Witch	Louise Homer.
The Woodcutter	Adamo Didur.
The Broom-maker	Albert Reiss.
Two Children	Edna Walter. Lotte Engel.
The Senior Councillor	Marcel Reiner.
The Innkeeper	Antonio Pini-Corsi.
The Innkeeper's Daughter	Florence Wickham.
The Tailor	Julius Bayer.
The Stablemaid	Marie Mattfeld.
First Gatekeeper	Ernst Maran.
Second Gatekeeper	William Hinshaw.
Conductor	Alfred Hertz.

For the original drama Humperdinck wrote preludes to the second and third acts, and incidental music. The first production took place at Munich, January 23, 1897, and in the next year it was played in New York. The preludes were heard before the play was first performed, Nikisch having conducted them at a Berlin Philharmonic concert in 1896. The Theodore Thomas orchestra, now the Chicago Symphony Orchestra, also gave them their first hearing in this country in the same year. The play itself was not re-

markably successful, but Humperdinck so highly esteemed it that he expanded it with a grand opera in the strict sense, for the composer presents a musical fairy story in the Wagnerian manner and with the resources of a Wagnerian orchestra, yet retaining all the delicacy and charm which should characterize a work concerned with children. The first act discloses the Hella forest in Spring, the second a public place at Hellabrunn, and the setting for the third is the same as the second except that the season is Winter.

The first act discovers the Goose Girl in the power of the Witch, who has cast spells over the bushes so that she cannot get away. Her lover, the King's son, finds her, but as she is still under the spell she cannot leave with him. The people of Hellabrunn meanwhile have sent out a fiddler, a woodchopper, and a broom-maker, commissioned to ask the witch where they may find a ruler. The witch deceives all of them but the fiddler, who learns of the Goose Girl's royal parentage, rescues her from the witch spell, and takes her with him back to Hellabrunn.

The second act opens upon a scene of excitement. The King's son is in the town, a ragged beggar, recognized by no one but the broom-maker's daughter. As the clock strikes twelve and the people are expecting the entrance of their ruler, no one appears but the Goose Girl with her flock of geese, followed by the fiddler. The King's son joyfully recognizes her, but the people are furious, deride the lovers, and drive them out of the city.

The last act is tragic. It is winter time. The lovers have lost their way in the forest. The Goose Girl is wasted by illness and both are exhausted by cold and hunger. At last they reach the hut of the witch and find it occupied by the woodchopper and the broom-maker. They beg for food and shelter but are refused. The Goose Girl seeks to console the Prince by denying that she is ill, and dances in the snow until she faints to prove her assertion. The Prince gives his crown to the woodchopper in exchange for a loaf of bread which had been poisoned by the witch. The poison takes effect. The Goose Girl fancies the falling flakes are

linden blossoms and the Prince believes he has found his way to his father's kingdom. When the fiddler arrives with the children of the town they find the two dead in each others' arms. Their bodies are placed upon a bier and carried away as the curtain falls upon the lament of the children.

An analysis of the delightful music with which the composer has illustrated this story would be simply a statement of themes and phrases, for the score is Wagnerian throughout. It is a child's tale told in continuous melody, the music flowing gracefully on and invested now with charming harmonic quality and orchestral color, and anon with great impressiveness and a grand style as the tragic denouement approaches. The music has no separate numbers but is linked together symmetrically by the use of themes, and the result is a masterpiece of pure idealism. The most striking features of the opera are the bright music of the second act with the sparkling prelude and the passages in the opening of the last act, in which the children alone have a share.

KIENZL (WILHELM)

Der Kuhreigen

WILHELM Kienzl (born 1857 at Waizenkirchen, in Upper Austria) is equally well known in Germany and Austria as composer and musical literateur. As composer of operas he has achieved considerable success with the following works: "Urvasi" (Dresden, 1886); "Heilmar der Narr" (Munich, 1892); "Der Evangelimann" (Berlin, 1895); "Don Quixote" (Berlin, 1898); "In Knecht Rupprechts Werkstatt" (Gratz, 1907); "Der Kuhreigen" (Vienna, 1911); "Das Testament" (Vienna, 1916); "Hassan, der Schwärmer."

"Der Kuhreigen," also known by the French title "Le Ranz des Vaches," was written to a libretto by Richard Batka, who derived the story from Rudolf Hans Bartsch's tale "Die Kleine Blanchefleure." The first production of the opera took place at Vienna, in 1911. The scene of "Der Kuhreigen" is laid in Paris and Versailles during the time of the Revolution, 1792 and 1793. The following are the characters:

The King of France
The Marquis Massimelle de la Réole de Courtroy, a Colonel
Blanchefleur, his wife
The Chancellor
Captain Brayole
Marquis de Chezy
Cleo, a maid of honor
Primus Thallar, *Dursel* } *Sub-Officers of the Swiss Guards*
Favart, a Sub-Officer of Chasseurs
Doris, the daughter of the Honore Barracks Canteen Keeper

Chanteclair, the King's Valet
Jourdan, *Duval*, *Melissier* } *Sans-culottes*
Cartouche, Commissioner to the Convention
The Jailer of the Prison du Temple
Soldiers of the Swiss Guard, Chasseurs, Princes, Princesses, Chamberlains, Maids of Honor, Officers, Chaplains, Attendants, Lords and Ladies of the Court, Court Poets, Painters and Musicians to the King, Professors, Servants, Hairdressers, Tailors, the King's Surgeon, Men, Women, Children, National Guard, Girls, Sans-culottes, Soldiers of the Revolution.

The first act opens in the courtyard of the barracks of St. Honoré, in Paris. The Swiss Guards are drilling and Favart, their sergeant, is drinking with the corporal Dursel. Doris, the daughter of the canteen keeper of the barracks, comes out to take the orders of the drinkers just as Favart is explaining to one of the chasseurs that the Swiss soldiers are forbidden to sing their tune the "Ranz des Vaches" as, on hearing it, they become homesick and desert. Favart attempts to kiss Doris and is roughly repulsed by her. He sings ("Come, Doris, be my shepherdess"). Favart and Dursel, one of the Swiss officers, quarrel over the girl and Dursel's fellow-officer Primus Thaller enters and separates the combatants. Thaller chides his colleague for fighting his friends for such a girl and, on Dursel interrogating him as to what manner of maiden he would choose, Thaller sings "Like a fairy she must be."

A roll of drums announces the arrival of the Colonel, Marquis de Massimelle, his wife, Blanchefleur, and the military staff. As they cross the courtyard Captain Brayole tells the Marquis and Blanchefleur that there is revolutionary spirit rife among the French troops, who are dreaming of a revolt and a Republic. The Marquis scoffs at the idea. Thaller meanwhile has been gazing at Blanchefleur in ecstatic contemplation. As the Marquis and his suite go out, Favart and the chasseurs mock him. Thaller rebukes them sharply and Favart angrily responds, promising that sooner or later he will get even. After Favart and the chasseurs have gone

away, Dursel invites Thaller to sit and drink with him and the other Swiss soldiers to the country which they love. Thaller apostrophizes the fatherland and almost unconsciously he begins to sing the "Ranz des Vaches," the punishment for which is death. Favart hears the singing, goes out quickly and returns with some officers who arrest Thaller. The latter is led off, the French soldiers singing a Revolutionary air as he is taken away.

Act II takes place in the chamber of Louis XVI at Versailles. The King is in bed as the valet, Chanteclair, enters, draws the curtains from the windows, admitting the morning sun. A trumpet signal announces the ceremony of the morning reception. The Master of Ceremonies ushers in the Royal Princes and Princesses and the nobles, who pass bowing before the bed. The King rises and is ceremoniously dressed. The Marquis Massimelle enters later with a document in his hand. It is a death warrant for Thaller, which waits the royal signature. Blanchefleur pleads for the Swiss guard's life and the King smilingly grants it, the Marquis promising him that in her service Thaller will learn obedience and manners. She and her husband make merry over the matter. Massimelle goes out to join the King's hunt and Blanchefleur and Cleo, the maid of honor, are left alone. There is a knock on the door and a footman announces that Thaller comes to give thanks for the mercy which the Marquise has obtained for him. Blanchefleur is coquettish, but Thaller takes her interest in him seriously, becoming every minute more desperately in love. In the midst of Blanchefleur's half-mocking, half-serious love-making there is heard the ominous singing of "Ca ira" by the mob under the palace windows. Thaller urges the Marquise to fly before the streets run with blood. The Revolution is upon them. The young man kneels passionately at her feet, but Blanchefleur sends him away.

In Act III the Revolution has been accomplished and in the dining room of the Marquis Massimelle's mansion the Sans-culottes are drinking, playing cards and singing noisily. Favart, now of the revolutionary forces, is sitting at a table

writing his report with Doris lounging beside him. The latter is urged by the crowd to sing the Song of Liberty. One of the Sans-culottes drunkenly stumbles against a wall of the room where a portrait had hung. This gives way and discloses a secret passage through which the greater part of the mob sweep out. Favart is left alone with Doris and one or two others. An orderly enters and announces that the new captain is approaching. He has just delivered his message when the crowd re-enters pushing Blanchefleur before it. She treats the situation coolly and answers the interrogations of Favart sarcastically. The latter orders her imprisonment and the Marquise is led off. A moment or two after her departure, the new captain enters. It is Thaller. He demands Favart's report, which the man sullenly hands him. Thaller goes over to the window to read it and he is still occupied with this perusal when drums are heard in the street. The Marquis Massimelle passes on his way to execution, the mob singing the Carmagnole as it accompanies him. Thaller starts. Suddenly he realizes that Blanchefleur will be a widow, that she is in prison and that he must rescue her.

While the mob is occupied with the scene outside the window, Thaller rushes into the secret passage. A moving scene shows at this point the progress of Thaller in the direction of the Temple Prison. As the new captain and a jailer enter the great dungeon of the prison, there is heard the sound of music. The dungeon is occupied by aristocrats who are dancing and playing on instruments. In their midst Blanchefleur is to be seen. Thaller implores her to save her life by becoming his wife, but the Marquise shakes her head. "We belong to two different worlds" she assures him. "Your Liberty" she says "makes me shudder and against Equality I rebel." She motions Thaller to dance the minuet. The man makes a gesture of despair, but Blanchefleur smilingly continues. The dance stops, for the door has opened and Cartouche, Commissioner to the Convention, appears on the threshold, in his hand the list of those who are to be led to death. The name Blanchefleur Massimelle is read out. As

she goes to the trumbrel which will bear her to the guillotine, Thaller sinks stricken upon a bench.

The music which Kienzl has written for "Kuhreigen" is of that semi-popular kind which is likely to find favor with opera-goers who take pleasure in pretty tune and who do not ask for much dramatic subtlety. With all its artistic unsophistication, its not infrequent lapses into that which is commonplace and obvious, Kienzl's opera offers moments that are theatrically effective. The composer has been most successful when he has depicted the sentimental feelings of the Swiss and least so in the scenes descriptive of the distinction and elegance of the court at Versailles.

F. B.

KORNGOLD (ERICH WOLFGANG)

Violanta

KORNGOLD was born in 1897 at Brünn. His father, Julius Korngold, is well known as the critic of music for the Vienna *Neue Freie Presse.* The composer showed astonishing precocity in musical creation, for he produced a pantomime at the Vienna Opera — it was entitled "The Snow Man" — when only eleven years of age and he was no older than that when he brought out a trio for piano and strings. Korngold published his overture, Opus 4 and his Sinfonietta at an age when most boys are still at school. His operas include "Der Ring des Polycrates," "Violanta" and "Die Tote Stadt."

"Violanta," opera in one act, was written to a text by Hans Müller and was heard for the first time at Vienna, March 28, 1916. The following are the characters:

Simone Trovai, a Captain of the Venetian Republic	Bass-Baritone
Violanta, his wife	Soprano
Don Alfonso, natural son of the King of Naples	Tenor
Giovanni Bracca, a Painter	Tenor
Bice	Soprano
Barbara, Violanta's nurse	Contralto
Matteo	Tenor
First Soldier	Tenor
Second Soldier	Baritone
First Maidservant	Soprano
Second Maidservant	Mezzo-Soprano

The action takes place at Venice in the 15th century.

The scene opens in a room in the house of Simone Trovai. It is evening and from the windows may be seen a lagoon, on the waters of which are boats from which fireworks are being displayed. From behind the scenes come the voices

of boatmen singing. It is carnival time and there are soldiers and girls making merry in Trovai's house as the latter enters. He reproves them and is ordering them away when Barbara, Violanta's old nurse, comes into the room. Trovai inquires as to the whereabouts of his wife, but Barbara has not seen her. The same question is put to Bice, who enters at that moment, and Trovai sends him to look for Violanta at the house of Chigi, where she may be with her mother.

The painter Giovanni Bracca now comes to persuade Trovai to go with him to the carnival merrymaking at San Marco, but Simone Trovai is contemptuous of such frivolities. He is more interested when Bracca informs him that Don Alfonso has come to Venice from Naples, for he knows that Violanta hates Alfonso — the latter having seduced her sister Nerina, who had killed herself from shame. The two men are about to leave when Violanta enters, carrying a mask in her hand and with flowers and confetti in her hair. The woman permits Bracca to depart, but she motions to her husband to remain. Don Alfonso, she tells him, will be at the house in ten minutes. Violanta explains that she had met Alfonso at the fete, had encouraged his attentions and had sung for him the song "Out of the graves." As she speaks the song is heard from without, sung by the crowd. Trovai hates it and expresses his indignation. Violanta coolly continues. "I sang it" she says "in the lane behind Orologio" and she describes Alfonso's infatuation. The young rake does not know her identity and believes her to be a singer from the Teatro Felice. "In ten minutes" Violanta repeats "he will be here." When Trovai demands to know what all this means, his wife says: "You are to kill him!" Violanta declares that Alfonso is planning her seduction and that she will refuse to be wife to Trovai until Alfonso has been killed. Simone at length decides to carry out Violanta's plan of vengeance. He proposes to wait for Alfonso, but his wife declares that she must be the first to see the betrayer's face whiten with fear and that Trovai must wait outside until the signal is given — and the signal is to be the singing of the song "Out of the graves."

Simone Trovai goes out and Violanta is left alone. She calls to Barbara to bring lights . The latter enters and Violanta sits before her mirror loosening her hair, the while she asks Barbara to narrate once more the fairy tale which she used to sing in childhood days. The old nurse sings the ditty. Suddenly Violanta asks if Barbara had not heard a noise. "It is only the wind in the lagoon" the latter answers. Barbara is then dismissed and she goes out wishing Violanta sweet sleep and happy dreams.

An orchestral interlude is now heard as Violanta waits agitatedly for the coming tragedy. She goes to the balcony and leans out into the moonlit night listening. Soon there is heard the sound of a boat being rowed. The woman steps back into the room and waits. Outside Alfonso is heard singing of love and women, but his voice ceases as the boat stops at the gateway to Trovai's house. He enters the room, youthful and debonaire. Alfonso asks Violanta to sing once more the song she had sung for him in the lane and is about to begin the first strains himself when the woman quickly stops him by putting her hand to his mouth. "It is death!" she explains. Violanta then informs Alfonso that she is the wife of Trovai and the sister of the girl Nerina, whom Alfonso had betrayed. No cry for help, she says, can save him.

The young man is no coward. He tells Violanta that he has often wished to die, to obtain release from his empty life. Alfonso describes that life and states that all his passions were but passing fancies. "Now, sing your song" he cries. But Violanta remains silent. "Mona Violanta, why do you not sing?" he repeats. But Violanta entreats him to go while there is yet time. "You love me, Violanta" Alfonso says to the woman. "It is not to avenge yourself for your sister's death that you would have me killed, but to protect and save yourself." Violanta cries that she has called upon God to free her from her passion and that only in Alfonso's death could she be free. Suddenly she throws herself into the young man's arms and the two kiss madly. In the midst of their love duet the voice of Simone is heard calling "Violanta!" "Do you hear?" Violanta whispers "The de-

stroyer!" "Now sing the song" Alfonso cries, and his companion ecstatically begins "Out of the graves." For a few seconds the two lovers wait in breathless expectancy and then Simone Trovai enters hurriedly. "Do not kill him, Simone" Violanta urges. "I love him; have loved him since first I saw him!" Alfonso declares that the woman always had been really his. Beside himself with rage, Trovai strikes at Alfonso with his dagger, but Violanta throws herself between the two men and receives the thrust in her breast. She sinks down dying, thanking her husband for saving her honor.

From without come the voices of the revellers. Flowers and colored ribbons are thrown in at the window and balcony and the painter, Bracca, enters with other maskers. They look at the dying woman and their voices suddenly become mute. Trovai drops praying beside his wife's dead body and as Alfonso hides his face in his hands the flowers continue to rain in at the window.

F. B.

LEONCAVALLO (RUGGIERO)

Pagliacci

"PAGLIACCI," Italian opera in two acts, words by the composer, Ruggiero Leoncavallo, was first performed at Milan, May 21, 1892, and was introduced in this country in the spring of 1894, Mme. Arnoldson and Signors Ancona, Gromzeski, Guetary, and De Lucia taking the principal parts. The scene is laid in Calabria during the Feast of the Assumption. The Pagliacci are a troupe of itinerant mountebanks, the characters being Nedda, the Columbine, who is wife of Canio, or Punchinello, master of the troupe; Tonio, the Clown; Beppe, the Harlequin; and Silvio, a villager.

The first act opens with the picturesque arrival of the troupe in the village, and the preparations for a performance in the rustic theatre, with which the peasants are overjoyed. The tragic element of the composition is apparent at once, and the action moves swiftly on to the fearful denouement. Tonio, the clown, is in love with Nedda, and before the performance makes advances to her, which she resents by slashing him across the face with Beppe's riding-whip. He rushes off vowing revenge, and upon his return overhears Nedda declaring her passion for Silvio, a young peasant, and arranging to elope with him. Tonio thereupon seeks Canio, and tells him of his wife's infidelity. Canio hurries to the spot, encounters Nedda; but Silvio has fled, and she refuses to give his name. He attempts to stab her, but is prevented by Beppe, and the act closes with the final preparation for the show, the grief-stricken husband donning the motley in gloomy and foreboding silence.

The second act opens with Tonio beating the big drum,

and the people crowding to the show, among them Silvio, who manages to make an appointment with Nedda while she is collecting the money. The curtain of the little theatre rises, disclosing a small room barely furnished. The play to be performed is almost an identical picture of the real situation in the unfortunate little troupe. Columbine, who is to poison her husband, Punchinello, is entertaining her lover, Harlequin, while Tonio, the clown, watches for Punchinello's return. When Canio finally appears the mimic tragedy becomes one in reality. Inflamed with passion, he rushes upon Nedda, and demands the name of her lover. She still refuses to tell. He draws his dagger. Nedda, conscious of her danger, calls upon Silvio in the audience to save her; but it is too late. Her husband kills her, and Silvio, who rushes upon the stage, is killed with the same dagger. With a wild cry full of hate, jealousy, and despair, the unfortunate Canio tells the audience "La commedia è finita" ("The comedy is finished"). The curtain falls upon the tragedy, and the excited audience disperses.

The story is peculiarly Italian in its motive, though the composer has been charged with taking it from "La Femme de Tabarin," by the French novelist, Catulle Mendès. Be this as it may, Leoncavallo's version has the merit of brevity, conciseness, ingenuity, and swift action, closing in a denouement of great tragic power and capable, in the hands of a good actor, of being made very effective. The composer has not alone been charged with borrowing the story, but also with plagiarizing the music. So far as the accusation of plagiarism is concerned, however, it hardly involves anything more serious than those curious resemblances which are so often found in musical compositions. As a whole, the opera is melodious, forceful, full of snap and go, and intensely dramatic, and is without a dull moment from the prologue ("Si puó? Signore"), sung before the curtain by Tonio, to that last despairing outcry of Canio ("La Commedia è finita"), upon which the curtain falls. The prominent numbers are the prologue already referred to; Nedda's beautiful cavatina in the second scene ("O, che volo d' Angello"); her

duet with Silvio in the third scene ("E allor perchè"); the passionate declamation of Canio at the close of the first act ("Recitur! mentre preso dal Delirio"); the serenade of Beppe in the second act ("O Colombino, il tenero"); and the graceful dance music which plays so singular a part in this fierce struggle of the passions, that forms the motive of the closing scenes.

LEONI (FRANCO)

L'Oracolo

FRANCO Leoni, an Italian composer (born at Milan in 1862) who studied with Ponchielli, produced his one-act opera "L'Oracolo" at Covent Garden, London, June 28, 1905. The story of the work was taken from a play by C. B. Fernald which, entitled "The Cat and the Cherub," had been produced at the Lyric Theater, London, in 1897. In America "L'Oracolo" was heard for the first time at the Metropolitan Opera House, New York, February 4, 1915.

The following are the characters in the opera:

Win-Shee, a learned doctor . . . . . BARITONE
Chim-Fen, proprietor of an opium den . . . . . BARITONE
Hu-Tsin, a rich merchant . . . . . BASS
Win-San-Lui, Win-Shee's son . . . . . TENOR
Hu-Chi, Hu-Tsin's young son . . . . . .
Ah-Joe, Hu-Tsin's niece . . . . . SOPRANO
Hua-Qui, Hu-Chi's nurse . . . . . CONTRALTO
A San Francisco Policeman, an Opium Maniac, a Fortune-Teller, Distant Voices, Chinese Men, Women and Children.

The scene is the Chinese quarter of San Francisco shortly before the fire of 1906.

From Chim-Fen's opium den comes the sound of revelry. Presently the owner of that resort appears dragging after him an opium crazed inmate and kicking him into the street. Looking around him, Chim-Fen perceives the lighted windows of the house of Hu-Tsin, a rich merchant whose wealth is a perpetual insult to Chim-Fen's poverty-stricken soul. The door of Hu-Tsin's dwelling opens and Hua-Qui, the nurse of the merchant's little son, Hu-Chi, enters. She tells Chim-Fen that a fan which the latter wished her to obtain for him cannot be given him. Hu-Tsin, she says, keeps con-

stant watch upon her. Chim-Fen was greatly desirous of obtaining this fan, for it had written upon it words of passion to Ah-Joe, which had been put there by Win-San-Lui, who loved Hu-Tsin's pretty niece. Chim-Fen also desired this maiden and he thought to obliterate the chances of Ah-Joe by showing the fan to the girl's uncle as evidence against the favored suitor and of Ah-Joe's perfidy in encouraging a lover without her uncle's knowledge. Chim-Fen is very angry at the nurse's failure to produce the fan and he goes far in reviling her.

Four gamblers come tumbling out of the den and a woman's voice is heard from afar. The clock strikes five and there comes along the street Win-Shee, the father of Win-San-Lui and a sage of great wisdom and erudition. Chim-Fen exchanges oriental compliments with this oracle and he asks him to sit and give him his counsel. Win-Shee makes use of the opportunity to admonish the keeper of the opium den upon his vile and fruitless life. Chim-Fen retires to his tavern and soon the voice of San-Lui is heard from the distance, singing a serenade to Ah-Joe, who, hearing it, comes forth. The lovers meet but are interrupted by street vendors.

Soon Chim-Fen emerges from his den and, meeting the merchant Hu-Tsin, announces that he loves and would marry Ah-Joe; even offers to pay liberally for the present of her hand. Hu-Tsin spurns him angrily. As the merchant stalks off indignantly a fortune-teller appears and the crowds in the street have their fortunes read. Chim-Fen demands his destiny explained and the verdict makes him furious and the crowds derisive. Hu-Tsin reappears with his family and with Win-Shee. He speaks tenderly to Ah-Joe and to the little boy, Hu-Chi. Win-Shee then prays and, entering into a cataleptic state, declares that he sees a sad father's heart breaking in sorrow and two souls being freed from their bodies — one soul floating into resplendent Nirwana, the other sinking to the lowest depths of Hell. But he adds: "Hu-Chi is safe."

The prayer ended, the worshipers disperse. Hu-Tsin is

alarmed by the old seer's vision and, as the procession of the Dragon is about to go by, he directs the nurse to look after the little boy with particular care. The procession arrives and passes. Suddenly Hu-Tsin misses Hu-Chi. He shouts to the nurse, Hua-Qui, but the trembling woman has lost her charge. She implores Chim-Fen, who comes on the scene at that moment, to protect her, as she fears Hu-Tsin will take her life. Chim-Fen merely curses her. He addresses the merchant and suggests that if he be able to find the lost child, Ah-Joe be given him as his wife. Hu-Tsin, half distracted, promises to give Ah-Joe to any rescuer of his son. San-Lui hears this, and announces that he will make the search and win his bride, and he relies upon the divine power of his father, Win-Shee, to help him.

Ah-Joe seeks to dissuade her lover, for she has premonitions of disaster. The nurse, Hua-Qui would also prevent San-Lui from running into danger, for she thinks of the sinister Chim-Fen. The young man, however, has made up his mind. He goes into the opium den and there Chim-Fen strikes him with a hatchet. San-Lui staggers into the street and dies. There Ah-Joe finds him and with heart-rending lamentations throws herself upon his body. The merchant, seeing that a crowd has gathered before his door, comes out to perceive with horror that it is San-Lui who has been done to death. Presently Chim-Fen emerges and is filled with well simulated consternation.

The merchant Hu-Tsin is still distracted by reason of the continued disappearance of his little boy. The old seer, Win-Shee, himself stricken by the murder of his son, yet consoles Hu-Tsin by promising that the child will certainly be found. He can gather no information of the identity of the murderer of his son. Later Win-Shee discovers the lost child in Chim-Fen's cellar. Now he knows who has been the murderer of San-Lui. The seer restores the little boy to Hu-Tsin and then returns to Chim-Fen's opium den.

When the dive-keeper sees Win-Shee he breaks into indignant reviling of the killer of Win-Shee's son. The old man asks Chim-Fen to sit down in the doorway with him. " Con-

versation with a dear friend will drive away sorrow" he says. The divekeeper suggests that they hunt together for the murderer and, seeing something in Win-Shee's face that surprises him, he asks if he has any idea who the assassin may be. The seer says that he is certain. Again Chim-Fen urges that they go together alone to find him. Win-Shee answers by plunging a knife into Chim-Fen's back. Slowly he finishes the work of vengeance by strangling the man with his own pigtail, the while taunting him with his crimes. Occasionally the ravings of Ah-Joe — who has become mad — reach Win-Shee's ears. No sound comes to Chim-Fen, for he is dead.

A policeman saunters by and the seer, who has propped up Chim-Fen with some cases so that he appears to be sitting naturally, continues talking calmly, as if in conversation. When the officer's footsteps have died away in the distance, Win-Shee rises. His task of retribution is finished. He goes out and the body of Chim-Fen falls limply to the ground.

The music with which Leoni has provided this story is melodious and, in its more soaring moments, Puccinian in style. The success of the opera has been due, perhaps, less to its musical content than to the dramatic nature of the action and to the powerful reading which was given by Antonio Scotti to the role of Chim-Fen.

F. B.

MARSCHNER (HEINRICH)

Hans Heiling

"HANS HEILING," romantic opera in three acts with a prologue, text by Edouard Devrient, was first produced in Berlin, March 24, 1833. Its theme is an old Erzgebirg legend. Hans Heiling, the king of the gnomes, has fallen in love with Anna, a beautiful girl of the upper earth. He announces to the gnomes in the prologue that he proposes to leave them and join Anna, and succeeds in his purpose notwithstanding the remonstrances of his mother. Finding him bent upon going, she gives him a magic book and set of jewels.

Arrived in the upper world, Hans meets Anna, who accepts his suit and a golden chain. Her old mother, Gertrude, heartily approves of the match as well as of the chain. Anna, desirous of displaying her ornaments, as well as her lover, begs him to accompany her to a fair, but he declines to go. She is greatly disappointed, and her disappointment changes to fear when she finds the magic book in his room. She implores him to destroy it, and at last he consents, thus cutting off his only connection with the under world. Anna still remains so disappointed that he at last consents to go to the fair upon condition that she will not dance. She accepts the condition, but at the fair she meets another of her lovers, Conrad, the hunter, and at his urgent solicitation she violates the promise she has made.

The second act discovers Anna in the forest, thinking only of Conrad. To her suddenly appear the gnomes and their Queen, who reveal to her the real identity of Hans and beg

her to give him back to them. She soon meets Conrad and implores his help. He goes home with her, delighted to learn that she loves him, but immediately Hans appears with his bridal gift. He makes no impression upon Anna, who informs him that she has learned his origin. In a rage he hurls his dagger at Conrad and rushes out.

The third act reveals Hans alone in the mountains where he decides to go back to the gnomes. They appear, but have little comfort for him as they tell him that having destroyed the magic book he has no further power over them, and they add to his wretchedness by the announcement that Anna is going to marry Conrad. The gnomes, however, at last take pity upon him, and he returns with them to the Queen. The act closes with the wedding. As Anna appears for the ceremony Hans is by her side. Conrad attacks him, but his sword breaks. Hans summons the gnomes, but the Queen appears and persuades him to forgive Anna and Conrad and go back to the gnome realm with her.

The prologue consists of a chorus ("Rastlos geschäfft") and a duet for Heiling and the Queen ("Genug beendet"). The principal numbers in the first act are the aria for the Queen ("O bleib' bei mir"), with chorus of spirits; terzetto for Anna, Heiling, and Gertrude ("Ha! welche Zeichen"); a delightful aria for Heiling ("An jenem Tag"); a brisk unison chorus of peasants ("Juchheisen"); a song for Conrad with choral accompaniment ("Ein sprodes allerliebstes Kind"); and the stirring finale ("Wie hupft mir von Freude das Herz").

The second act opens with a scene and aria for Anna ("Einst war so tiefer Freude"), which inevitably suggests Marguerite's song in the garden in Gounod's "Faust." The principal numbers in the act are the ensemble and aria for the Queen with choral accompaniment ("Aus der Klufte"); the scena ("Wohl durch der grünen Wald"); the duet for Conrad and Anna ("Ha! dieses Wort"); Gertrude's effective melodramatic scene and aria ("Die Nacht"); and the finale ("Ihr hört es schon").

The most important numbers in the last act are the open-

ing melodramatic scena and air with chorus ("Herauf"); the charming peasants' wedding march; the stately choral song in the chapel ("Segne Allmächtiger"); the animated duet for Anna and Conrad ("Nun bist du mein"); and the finale ("So wollen wir auf kurze Zeit").

MASCAGNI (PIETRO)

Cavalleria Rusticana

"CAVALLERIA Rusticana," opera in one act, words by Signori Targioni-Tozzetti and Menasci, was written in 1890, and was first performed at the Costanzi Theatre, in Rome, May 20, of that year, with Gemma Bellinconi and Roberto Stagno in the two principal roles. It had its first American production in Philadelphia, September 9, 1891, with Mme. Kronold as Santuzza, Miss Campbell as Lola, Guille as Turridu, Del Puente as Alfio, and Jeannie Teal as Lucia.

The story upon which the text of "Cavalleria Rusticana" is based is taken from a Sicilian tale by Giovanni Verga. It is peculiarly Italian in its motive, running a swift, sure gamut of love, flirtation, jealousy, and death, — a melodrama of a passionate and tragic sort, amid somewhat squalid environments, that particularly lends itself to music of Mascagni's forceful sort. The prelude graphically presents the main themes of the opera, and these themes illustrate a very simple but strong story. Turridu, a young Sicilian peasant, arrived home from army service, finds that his old love, Lola, during his absence has married Alfio, a carter. To console himself he makes love to Santuzza, who returns his passion with ardor. The inconstant Turridu, however, soon tires of her and makes fresh advances to Lola, who, inspired by her jealousy of Santuzza, and her natural coquetry, smiles upon him again. The latter seeks to reclaim him, and, when she is rudely repulsed, tells the story of Lola's perfidy to Alfio, who challenges Turridu and kills him.

During the overture Turridu sings a charming Siciliana ("O Lolo, c' hai di latti"), and the curtain rises, disclosing

a Sicilian village with a church decorated for Easter service. As the sacristan opens its doors, the villagers appear and sing a hymn to the Madonna. A hurried duet follows, in which Santuzza reveals to mother Lucia her grief at the perfidy of Turridu. Her discourse is interrupted by the entrance of Alfio, singing a rollicking whip-song ("Il Cavallo scalpita") with accompaniment of male chorus. The scene then develops into a trio, closing with a hymn ("Inneggiamo, il Signor"), sung by the people in the square, and led by Santuzza herself, and blending with the "Regina Coeli," performed by the choir inside the church with organ accompaniment, the number finally working up into a tremendous climax in genuine Italian style.

In the next scene Santuzza tells her sad story to Lucia, Turridu's mother, in a romanza of great power ("Voi lo sapete"), closing with an outburst of the highest significance as she appeals to Lucia to pray for her. In the next scene Turridu enters. Santuzza upbraids him, and a passionate duet follows in which Santuzza's suspicions are more than confirmed by his avowal of his passion for Lola. The duet is interrupted by a song of the latter, heard in the distance with harp accompaniment ("Fior di Giaggolo"). As she approaches the pair the song grows livelier, and at its close she banters poor Santuzza with biting sarcasms, and assails Turridu with all the arts of coquetry. She passes into the church, confident that the infatuated Turridu will follow her. An impassioned duo of great power follows, in which Santuzza pleads with him to love her, but all in vain. He rushes into the church. She attempts to follow him, but falls upon the steps just as Alfio comes up. To him she relates the story of her troubles, and of Turridu's baseness. Alfio promises to revenge her, and another powerful duet follows.

As they leave the stage, there is a sudden and most unexpected change in the character of the music and the motive of the drama. In the place of struggle, contesting passions, and manifestations of rage, hate, and jealousy ensues an intermezzo for orchestra, with an accompaniment of harps and organ, of the utmost simplicity and sweetness, breathing

something like a sacred calm, and turning the thoughts away from all this human turmoil into conditions of peace and rest. It has not only become one of the favorite numbers in the concert repertory, but is ground out from every barrel-organ the world over, and yet it has retained its hold upon popular admiration.

At its close the turmoil begins again and the action hastens to the tragic denouement. The people come out of the church singing a glad chorus which is followed by a drinking-song ("Viva il Vino"), sung by Turridu, and joined in by Lola and chorus. In the midst of the hilarity Alfio appears. Turridu invites him to join them and drink; but he refuses, and the quarrel begins. Lola and the frightened women withdraw. Turridu bites Alfio's right ear, — a Sicilian form of challenge. The scene closes with the death of the former at Alfio's hands, and Santuzza is avenged; but the fickle Lola has gone her way bent upon other conquests.

Iris

"Iris," opera in three acts, text by Luigi Illica, was first produced at the Theatre Costanzi, Rome, October 7, 1898, and in a revised form at Milan in 1899. The first act opens with a musical picture of dawn and reveals Iris, a beautiful Japanese girl, daughter of Cieco, a blind man, playing with her dolls and talking adoringly to the sun. Osaka, a young *roué*, plans to abduct her with the aid of his accomplice, Kyoto. They arrange a puppet show, and disguising themselves as players, seize Iris and carry her off as she is watching the play. Osaka has left money for the father, who, when he receives it, believes she has left him voluntarily. His rage is increased when he is told she has fled to the Yoshimara, a place of evil resort, and he begs to be taken there that he may curse her.

In the second act Iris wakens to find herself in a beautiful apartment in the Yoshimara, with Osaka and Kyoto standing near and admiring her. As she awakens, they leave, and she

fancies herself dead and in paradise. Osaka however shortly returns and makes love to her, but is baffled by her ignorance of what he is doing. Thereupon he abandons her to Kyoto, and seeks to make money by placing her on exhibition to the street crowds. Osaka makes a second attempt to win her, but in vain. Soon the blind father appears and Iris flies to him, but he flings mud in her face and curses her. She rushes from the spot and throws herself into a sewer basin.

The third act opens with her discovery by rag-pickers who seek to despoil the body of its dress and ornament, but Iris moves and scares them away. She sinks back and dies, but hovering between life and death she beholds the rising sun, and they discourse together. Flowers spring up about her as she is lifted up and taken to the Infinite.

The opening scene is by far the strongest number in " Iris." The curtain rises upon a dark stage. Gloomy rumblings tell of the night. Successive ascents towards a climax paint the approach of dawn, the opening of the flowers, the increase of light, and finally the uprising of the sun in a powerful outburst of instrumentation with full chorus (" Il sole son ioson io la Vita "). Other important numbers are the opening song of Iris with harp accompaniment (" Ho fatto un triste Sogno pauroso "); the graceful orchestration accompanying the washerwomen's chorus; the characteristic puppet show music, in which one of the geishas hums an oriental melody; Iris's solo (" Un di al Tempio vidi ") in the second act; and the finale to the third act in which she sings to the sun as she sinks into death and the sun answers her as in the beginning of the opera.

MASSENET (JULES ÉMILE FRÉDÉRIC)

Le Roi de Lahore

"LE Roi de Lahore" ("The King of Lahore"), opera in five acts, text by Louis Gallet, was first produced in Paris, April 27, 1877. The scene is laid at Lahore and in the Gardens of the Blessed in the Paradise of Indra. Nair, a priestess of Indra, is sworn to celibacy but is in love with King Alim and is also loved by his minister, Scindia. The latter declares his passion but is repulsed. Thereupon he informs Timour, the High Priest, that Nair entertains a lover in the Temple. A watch is kept and the King is discovered entering by a secret door. The High Priest demands that he shall atone for this profanation by going to the war against the Mussulmans, and he consents. Eventually he is betrayed by Scindia, deserted by his army and killed. He is then transported to the gardens of Indra and there begs the divinities to permit him to return to earth that he may find Nair. His prayer is granted but upon condition that he shall go back as an ordinary person, never resume his former position, and give up his life when Nair dies. When he reaches earth he finds that Scindia has usurped the throne and forced Nair to be his wife. Alim proclaims him a traitor and Scindia in turn denounces Alim as an impostor. Nair, however, recognizes her lover and improves the first opportunity to join him. They are pursued by Scindia, whereupon Nair, rather than submit to him, stabs herself, upon which Alim also dies and the lovers are welcomed by Indra.

The first act opens with an impressive temple prayer to Indra, mostly in unison. A duet between Nair and Scindia follows with beautiful violin obbligato accompaniment to Nair's recitative. The finale is very dignified and the en-

semble massive, especially as the King enters the temple and agrees to go to the wars, and the act closes with a spirited war chorus behind the scenes.

The striking numbers of the second act are the opening song for mezzo soprano, which is followed by a spectacular scene in the camp of Alim enlivened by the sports and dances of the slaves, and a most brilliant ballet, though the scene lies in the desert. No place is too remote, no time too incongruous, for a French composer's ballet. A duet for Nair and Kaled leads to a vigorous and most spirited chorus, dealing with the rebellion against Alim, and this is followed by the delightful love-music of Nair and Alim, with a tenderly melodious 'cello accompaniment, leading up to a strong finale.

The third act might well be called the Apotheosis of the Dance. The act opens in the Gardens of the Blessed in the Paradise of Indra with a celestial march and chorus of happy spirits, followed by a ballet, the music based upon Hindu melodies and charming waltz movements. As a spectacle and as an example of refined, graceful, fascinating music, this ballet is hardly excelled in modern operas. Another effective number in this act is Alim's song of joy which is heard in the celestial chorus as consent is given for his return.

The fourth act opens with a repetition of the spirits' incantation music in the finale of the third act. The other important numbers are the pompous march attending the coronation of Scindia; Alim's aria, "Anima doler," followed by the baritone aria, "O casta Fior"; the priestesses' chorus in the second act, repeated by the orchestra, followed by the animated chorus, "Re dei regi."

The fifth act from a musical point of view may be summed up in the passionate love-music for Nair and Alim, and the dramatic music illustrating Scindia's rage and Indra's welcome to the lovers. The opera is a spectacular one in every sense of the word and yet of much musical importance. Hervey, one of Massenet's biographers, says: "In the third act, Massenet has given full rein to his fancy, and has composed dance-music of a really superior kind, which he has enriched with a piquant and effective instrumentation."

Le Cid

"Le Cid," opera in four acts and ten tableaux, text by Dennery, Gallet, and Blau, was first produced at L'Académie-Nationale de Musique, Paris, November 30, 1885, Jean de Reszke creating the part of Rodrigue, Edouard de Reszke that of Don Diègue, Pol Plançon that of Comte de Gormas, and Madame Fidès-Devriès that of Chimène. The first performance in the United States was in New Orleans. The first act opens in Burgos at the house of Count Gormas, Chimène's father, upon the occasion of the knighting of Rodrigue by Ferdinand IV. It appears also that Count Gormas is to have a share of the honors by appointment as governor to the King's son. It is further developed, by the announcement of Chimène, that she is in love with Rodrigue. The daughter of the King is also in love with him, but as her high position forbids personal attachments she relinquishes her claim in favor of Chimène. In the next scene, Rodrigue receives his new sword in the cathedral and becomes a Knight of Saint Jacques. The unsuspecting King meanwhile makes Don Diègue, Rodrigue's father, the governor instead of Gormas. The Count thereupon in a fury insults and assaults Don Diègue and he is left disarmed and humiliated. He calls upon his son to revenge him, which the latter is ready to do until he learns that his opponent is Chimène's father, but in the end filial duty prevails.

The second act opens with a duel between Gormas and Rodrigue in which the former is killed. Chimène coming upon the scene recognizes his murderer and falls fainting into the arms of her attendants, monks chanting a dirge behind the scenes. The next tableau represents a Spanish fete. In the midst of the revelry Chimène appears and implores the King to punish Rodrigue. Her pleadings are interrupted by the sudden appearance of a Moorish cavalier, sent by Boabdil, King of Grenada, to declare war. Thereupon Ferdinand decides to offer the leadership of his forces to Rodrigue and bids Chimène cherish and delay her revenge until the end of the campaign.

The third act reveals Chimène weeping in her chamber and Rodrigue in her presence; notwithstanding recent events they declare their love for each other and Rodrigue, the Cid, goes away happy. In the next scene the Spanish soldiers in the Cid's camp are seen revelling while the enemy is near. Rodrigue expostulates with them and finally retires, despairing of his fate, but the vision of Saint Jacques appears and proclaims him victor in the coming battle. The announcement is confirmed. In the last act a rumor of the Cid's death reaches court and Chimène is prostrated with grief and makes a passionate avowal of her love for him, but when the report is contradicted and Rodrigue is announced as approaching, the changeable Chimène demands his head. The sensible King apparently gives way and orders that she shall pronounce sentence. At this unexpected decision she once more changes and orders Rodrigue to live and love her. She is specially moved to this reconciliation when the Cid draws his dagger to kill himself because she refuses to accept the hand of the man who slew her father. Chimène was a changeable person.

The important numbers of the first act are the brief but graceful duet for Chimène and her father ("Que c'est beau"), and the duet for Chimène and the Infanta ("Ah! la chère Promesse"), which intermingles with the chimes of bells, sonorous organ peas, and fanfares of the knightly ceremonial, followed up by Rodrigue's bold and soldierly sword song ("O, noble lame Étincelant"), in which he sings his allegiance to Spain and dedicates his sword to Saint Jacques. The remaining numbers of striking importance in this act are the music to the quarrel scene and the soliloquy of the insulted Don Diègue ("O Rage, O Désespoir").

The second act opens with a fine declamatory scene for Rodrigue ("Percé jusques au fond du Cœur"), followed by the duel music ("À moi, Comte, deux Mots!"), and the dramatic music to Chimène's demand that the slayer of her father shall reveal himself, closing with the thrilling cry "Ah, lui! Ciel! Rodrigue! c'est lui!" which is heard through the solemn strains of the De Profundis. In the next scene occurs the fete music which is of the most attractive Spanish character,

including the Castillane, Andalouse, Aragonaise, Catalane, Madrilène, and Navarraise. A distinctive feature in this scene is the Infanta's "Alleluia." The great ensemble ("Ah! je doute et je tremble") which follows Chimène's demand for justice closes the act.

The third act opens with Chimène's touching soliloquy ("De cet affreux Combat"), followed by one of the most powerful numbers in the whole work, the duet between Chimène and Rodrigue ("Oh, Jours de première Tendresse"). Then follow the camp scene with its dance music of a Moorish rhapsody and the effective apparition of Saint Jacques, accompanied by harps and celestial voices promising victory. The sword song of the first act, transformed into a battle song, closes the act. The principal numbers of the last act are the duet of Diègue and Chimène mourning the supposed death of Rodrigue, the pageantry music ("Gloire à celui que les Rois maures"), in which Massenet always excels, and the climax at the close, in which Chimène accepts the hand of Rodrigue, closing with the spirited outburst, "Gloire au Cid, au Vainqueur."

Manon

"Manon," opera in four acts, text by Meilhac and Gille, founded upon Abbé Prévost's famous novel, which was also the inspiration for Halévy's ballet and Balfe's and Auber's operas based on the same subject, was first produced in Paris, January 19, 1884, Mme. Heilbronn creating the part of Manon in London, May 7, 1885; and in the United States, at the New York Academy of Music, December 23, 1885. The first act opens in the courtyard of an inn where several travelers are arriving, among them Manon, who has been consigned to a convent against her will. There she meets the Chevalier des Grieux and they fall in love with each other, notwithstanding the remonstrances of her cousin Lescaut, who is travelling with her, and incontinently elope. Guillot Monfontaine, an old *roué* and gambler who has been captivated by her beauty, is much chagrined when he learns of the elopement.

In the second act the lovers are in Paris, where they have been followed by Lescaut and Bretigny, another of Manon's lovers. Lescaut's anger is appeased by Des Grieux's promise to marry her, but when she finds out that the latter has not wealth enough to suit her, and besides is informed by Bretigny that Des Grieux will be abducted that night, she consoles herself by becoming Bretigny's mistress.

The third act opens in the gardens of the Cours de la Reine during an open air fete. Manon is among the pleasure-lovers with Bretigny, but hearing that Des Grieux is about to take holy orders, she follows him to Saint Sulpice and prevails upon him to abandon his purpose and come back to her.

In the last act Des Grieux is found in a gambling room, where he has been winning large sums from Guillot, encouraged by Manon, who grows more and more affectionate as he increases his winnings. The playing is at last interrupted by the police, who have been privately called by Guillot in revenge against Manon, who had rejected his advances. She and Des Grieux are placed under arrest, but Des Grieux is saved by his father, who pays his debts. Manon is sentenced to transportation, but on the road to Havre she is overcome by exhaustion and sorrow and dies in Des Grieux's arms.

In an opera as musically compact as this, and in which the instrumentation plays so important a part, even to the accompaniment of spoken dialogue as well as in the characterization of the *dramatis personæ* by motifs, and in which the development of the story is perhaps given greater dramatic intensity by the orchestra than by the voice, it is difficult to follow the work by individual numbers. Manon, Des Grieux, and Lescaut are much more easily recognized by the melodies which introduce and accompany them than in any other manner. One critic has excellently said of the work in general: * "The subject is essentially French, or rather Parisian, and the music of Massenet fits it like a glove. The composer's mannerisms seem less out of place in the mouth of Manon

* See article "Jules Massenet" in Arthur Hervey's "Masters of French Music."

than they do in that of Mary Magdalen. Massenet is essentially a colorist, and even as he had succeeded in imparting an Eastern *cachet* to his 'Roi de Lahore,' and giving a tinge of the antique to his music for 'Les Erinnyes,' so in 'Manon' he has felicitously caught the spirit of the last century. This delicately perfumed score is in many places suggestive of the boudoir of a *petite maîtresse.*" While it is difficult to dissect "Manon," yet it may be said that some of the "suggestive places" are Manon's opening song; the charming romanza, just before the seizure of Des Grieux ("Piccolo casetta bianca"); the delightfully flowing dream song of Des Grieux with the muted violin accompaniment; the great impassioned duct of Manon and Des Grieux in the Seminary with its even greater orchestral accompaniment, set off against the music of the church; the minuet in the fete which afterwards accompanies Manon so frequently, and which in this scene is heard through Manon's passionate pleading with Des Grieux; and the four effective finales which are all powerfully musical and dramatic in effect.

Esclarmonde

"Esclarmonde," designated by its composer "opera romanesque," in four acts and eight tableaux, besides prologue and epilogue, text by Blau and de Gramont, was produced for the first time at the Théâtre National de l'Opéra Comique, Paris, May 15, 1889, with the following cast of principal parts:

Esclarmonde	Miss Sybil Sanderson.
Parseis	Mlle. Nardi.
Roland	M. Gibert.
Phorcas	M. Taskin.
Bishop of Blois	M. Bouvet.

Phorcas, Emperor of Byzantium, tired of rule, resolves to delegate it to his daughter Esclarmonde, whom he has instructed in magic, but upon condition that she conceal her beauty from men until her twentieth year, when her hand shall be the prize at a tournament, the penalty for non-

fulfilment, however, being the loss both of legal and magical powers. She falls in love with Roland, a French cavalier, who, of course, has never seen her face, and by her magic she discovers that he is affianced to a daughter of the King of France. She also sees him hunting in the forest of Ardennes. By her orders he is transported to an enchanted island where she joins him and enters into a mystical sort of alliance with him, still concealing her name and face. Meanwhile France is invaded by Saracens, so Esclarmonde gives him a magic sword with a blade that shines by night like the sun, is invincible in the hand of a true knight, but useless to a perjurer. Roland, with this weapon, delivers the city of Blois, and in reward the King of France offers him his daughter's hand, which Roland declines, subsequently telling the Bishop the secret cause of his action in his confession. The Bishop surprises the lovers, tears off Esclarmonde's veil, and drives her away by exorcism. She loses her power, but her father agrees to restore it to her if she will abandon Roland, otherwise he must die. Esclarmonde resigns herself to this sacrifice and Roland seeks for death in the tournament, but instead he is crowned with laurels and wins Esclarmonde.

The prologue contains a solo for Phorcas ("Dignitaires! Guerriers!") in which he announces his intention to abdicate, and the appearance of Esclarmonde, enveloped in her veil, who enters to the choral accompaniment ("O divine Esclarmonde"). The first act opens with Esclarmonde's song ("Comme il tient ma Pensée"), followed by a duet for her and Parseis ("O ma Sœur"), this is in turn followed by a duet for Esclarmonde, Parseis, and Eneas, the *fiancé* of Parseis ("Salut, Impératrice"). A very characteristic chorus of spirits ("O Lune! triple Hécate! O Tanit! Astarte!") leads up to a duet for Parseis and Esclarmonde ("Dans la Forêt des Ardennes").

The second act opens with another of Massenet's always interesting ballets, after which comes a strong duet for Esclarmonde and Roland ("Sois bénie, O Magie"), followed by another effective spirit chorus, reaching a fine climax on the words, "C'est l'Heure de l'Hyménée!"

The third act opens with a chorus of the people (" O Blois! misérable Cité! "), followed by the Bishop's prayer (" Dieu de miséricorde "), in which all join. The next number of striking merit is Roland's air (" La Nuit sera bientôt venue "), followed by an expressive duet for Roland and the Bishop (" Mon fils, je te bénis "). At the close of this number Esclarmonde's voice is heard calling Roland, followed by the bravura aria (" Roland! tu m'as trahie "), which is extremely brilliant and difficult, as it makes exacting demands upon the voice.

In the last act the principal numbers are a cantabile (" Regarde les Yeux "); a melodious song for Esclarmonde (" Plus en profond Sommeil "); and the duet with Roland (" Viens, viens "). The epilogue merely repeats the material of the prologue. The opera as a whole is quite spectacular but effective music also forms an important part of it. As in " Manon " the instrumental part is the strongest. It is built somewhat on the lines of the " music of the future " in its use of motifs. Indeed one of the French critics after the opening performance called Massenet " Mlle. Wagner."

Griselidis

" Griselidis," an opera, with prologue and three acts, libretto by Armand Silvestre and Eugene Morand, was first produced in Paris, November 20, 1901 and in this country in 1909. It is based upon a mystery play.

The prologue opens with a scene in southern France with Alain, the shepherd, singing of his love for Griselidis. The Marquis Saluzzo, lord of the region, sees her, takes her away from Alain, and marries her. In the first act the Marquis, about to depart for the Crusades, is warned by the Prior that the Devil will tempt his wife to be unfaithful while he is away, but he has such faith in her that he dares the Devil to do his worst. The latter wagers he will be successful and the Marquis accepts the wager and gives him the wedding ring as a pledge.

The second act opens on the terrace by the castle. The Devil appears with his wife Flamina, who is jealous of him, and spiteful against all wives. She is aiding her husband, therefore, in his villanous plot and is more than willing to ruin Griselidis, and, to carry out her part, appears as a slave. They inform her that the Marquis has ordered Flamina to be the head of the house. She consents, and the Devil then brings Alain with his declaration of love, hoping that Griselidis will accept him and thus solace herself for the Marquis' supposed affront. She is about to do so when her little boy Loys appears and saves her. The infuriated Devil seizes the boy and carries him away.

The third act discloses Griselidis praying at the shrine of Saint Agnes from which the Devil has removed the image. The Devil is at her side and tells her a pirate has her boy, but that he will be restored to her for a kiss. She starts to find Loys and meets the Marquis returning from the wars. The plot of the Devil is foiled when the Marquis informs her that he never sent any one to be her mistress, and they are speedily reunited. The Devil then returns and taunts the Marquis with the loss of the child. In a rage he attempts to seize his sword, but the weapons on the wall disappear as if by magic. They kneel before the altar of Saint Agnes imploring help. Suddenly the cross upon it changes to a flaming sword. Griselidis appeals again for help and to the accompaniment of a peal of thunder the candles are lighted and the triptych of the altar opens, disclosing the boy at the feet of the saint, whereupon the Devil disappears, vanquished.

The music of the opera abounds in melodic beauty and thrilling episodes. Its leading features are the opening song of Alain, the invocation scene of the Devil in the forest with the responses of the unseen choir, the temptation scene in the garden, Griselidis' solo in the second act with a beautiful viola accompaniment, Satan's satirical song, and the climax of the miracle in the oratory. The choral parts are delightful throughout and the chorus is always invisible, which adds the feeling of mystery. The orchestration lends itself to the same feeling and contains many beautiful solo effects. Though the

situations might suggest it, it is never theatrical, but always adapts itself to the mysterious and sometimes supernatural mood.

Hérodiade

"Hérodiade" is one of Massenet's earlier works, having been written in 1877. It was first intended for production in Milan in the Spring of 1881, but was postponed and was not given until December 19, of that year, in Brussels. Massenet then made some changes in it for production in Paris in 1884. In 1903 it was revived in Paris and was then taken to London where after many alterations of the text by the Lord Chamberlain it was produced as "Salome." The original libretto by Zanardini was made over in most absurd, inconsistent, and incongruous fashion by Milliet and Gremiet, and in this form it was produced in this country in 1908.

The opera is arranged in four acts. The first opens in a court of the palace of Herod, where Phanuel, an astrologer, is berating some merchants for not expelling the Romans. Salome enters and tells Phanuel that she is following John, whom she met in the desert where she was abandoned by her mother. After her exit Herod enters with a declaration of his love for Salome, but is interrupted by Herodias' demand of vengeance upon John for denouncing her. John next appears and repeats his denunciation, whereupon Herod and Herodias leave. Salome appears again and declares her love for John, who bids her forget love and think of higher things.

The second act transpires in Herod's apartments. He declares to Phanuel he will expel the Romans and avail himself of John's influence to make himself king. In the next scene he urges the populace to rise, but upon the appearance of Vitellius, the Roman proconsul, the people follow him. John next appears, followed by Salome and Canaanite women who greet the Proconsul enthusiastically, while Phanuel draws Herod away.

The third act opens in Phanuel's house, where Herodias requests him to point out for her the star of the woman who

has stolen Herod's love from her. He does so and while Herodias is uttering threats of vengeance Phanuel shows her Salome entering the Temple. In the change of scene Salome falls exhausted as Herod enters. He declares his love for her and is spurned, whereupon he threatens to find his rival and send them both to the executioner. The priests meanwhile are importunate in their demands that John shall be sacrificed. He is brought in, and Herod offers to save him if he will abet him in his plans. He refuses, and again the priests clamor for his blood. Salome throws herself at his feet asking that she may share his fate. Herod, recognizing John as his rival, orders the execution of both.

The last act opens in a subterranean vault of the Temple. Salome has been pardoned by Herod, but she suddenly appears with the declaration to John that she has come to die with him. The last scene transpires in the Proconsul's banquet-hall. Salome is there and appeals to Herod and Herodias for John's life. "If you are a mother, have pity," she exclaims. At this word Herodias is seized with remorse and begins to relent, but when the executioner appears with a bloody sword, Salome draws a dagger and with the cry, "You have killed him," hurls herself upon Herodias, who exclaims, "Pity me! I am your mother." The revelation comes too late. Herodias is killed.

From this rough sketch of the outline it will be seen how absurd, if not irreverent, the story is. One of Massenet's critics says, "He lacks the depth of thought and strength to grapple with Biblical subjects." He was certainly aided and abetted by his librettists in their effort to make a commonplace operatic love story out of the Biblical narrative. To add to the general incongruity, the work abounds in sensuous melodies and a general condition of mellifluousness unbecoming the Scriptural story and better adapted to the Songs of Solomon than to the fate of John the Baptist. And yet the music in itself has great charm. The duets of John and Salome are alluring. Salome's aria, "Il est doux, il est bon," and Herod's beautiful aria, "Vision fugitive," are, and will long remain, prime favorites in the concert-room. The concerted effects

also, like the scene in the Temple, with the religious service and intonings, the entrance of the Proconsul with the stately fanfares of trumpets and martial music, followed by the Canaanites singing hosannahs, and the fascinating ballet of the Babylonian dancers, form ensembles that irresistibly appeal to eye and ear, and make one unmindful of the absurd story.

Werther

The opera "Werther," or lyrical drama, as it is usually styled, was written in 1887, but it was not produced until 1892. It was while Massenet was in Vienna superintending rehearsals of his "Manon" that he was requested to bring out "Werther" at the Imperial Opera House. It proved to be such a great success when produced there, February 16, 1892, that it was performed in the following year at the Opera Comique, Paris, and its success was repeated there. It was first given in this country in 1894, and has been produced on numerous occasions since that time.

"Werther" is arranged in three acts, the time 1772, and the place near Wetzlar. The text, founded upon Goethe's "Sorrows of Werther," is by Edouard Blau, Paul Millet, and Georges Hartmann. The first act opens at the house of the Bailiff, the heroine's father, where Charlotte, Sophie her sister, and others are preparing for a ball. Before leaving, Charlotte "cuts the bread and butter" for the children. The Bailiff presents Werther to her and they all go to the ball. Albert, her affianced, in the meantime comes back from a journey and goes to the inn intending to meet her in the morning. When Werther and Charlotte return from the ball, he is so violently in love with her that he makes a proposal which she at first refuses, and then she displays great agitation as she reflects upon what she has done. Werther leaves disheartened.

In the second act Charlotte and Albert have been married three months. Werther sees them entering church and is so overcome that he falls to the ground. Albert rushes to him, assures him he understands it all, and forgives him. Werther

thanks him and asks for his friendship. Sophie now appears with flowers for him, and Albert vainly urges him to pay his attentions to her. Charlotte at last convinces him that she is true to her husband, which adds to the "sorrows of Werther," as well as to those of Sophie.

The third act opens in Charlotte's home. She has discovered that she really loves Werther and fears for herself as she reads his letters hinting at self-destruction. In Albert's absence the distracted Werther appears at her door. They have a long interview in which she does not deny her love but says it is in vain and flees from him. He takes Albert's pistol and leaves, and in the end kills himself. Before he dies Charlotte reaches him again, confesses her love, and begs his forgiveness as he expires in her arms in a denouement somewhat different from that described by Thackeray in his well-known verse:

> Charlotte, having seen his body
> Borne before her on a shutter,
> Like a well-conducted person
> Went on cutting bread and butter.

Notwithstanding the morbid character of the text and the tiresome nature of Werther's surging passion with its suicidal ending, Massenet's score is characterized by refinement, beauty, and tenderness instead of the languorous and sensuous touches one might naturally expect in his treatment of such a tempting subject. Like Gounod he is fond of sentimental scenes and is somewhat feminine in his treatment of them. He once said: "We musicians, like the poets, must be the interpreters of true emotion. To feel, to make others feel, therein lies the whole secret." He has succeeded in doing this in his "Werther." It abounds in graceful, refined, melodic beauty. The Christmas Carol and Werther's two songs in the first act, Sophie's gladsome aria and Werther's closing song in the second, and the duets of Charlotte and Werther in the third illustrate this.

Cendrillon

"Cendrillon," entitled on the score a "Fairy Tale" in four acts and six tableaux, text by Henri Cain, was first performed in Paris, at the Opera Comique, May 24, 1899. The libretto, written by Henri Cain, is based upon the well-known fairy tale of Cinderella by Perrault.

The first act opens at the home of Madame de la Hallière, who is preparing to take her two daughters to the ball at which the young Prince is to select his wife. Cendrillon is the daughter of her husband, Pandolph, by his first wife, and is left at home while her father, the madame, and her two daughters go to the ball. After they are gone the fairy godmother appears, dresses Cendrillon in finery, and sends her to the festivity.

In the second act Prince Charming is revealed in the palace gardens wandering about dejectedly. His father appears and tells him that he must select a wife as the remedy for his ennui. Many ladies show off their graces before him, among them Madame de la Hallière's daughters, but their appeals are useless. At last he espies Cendrillon and falls in love with her at first sight, but at the stroke of the midnight bell she obeys the fairy godmother's instruction and disappears, leaving her glass slipper behind her as the only consolation for the Prince.

The third act discloses Cendrillon about to end her unhappy life at the Fairies' Oak and the Prince arriving there for the same purpose. The fairies render them invisible to one another and they fall asleep. In the last act Cendrillon imagines that her adventure was only a dream, but gives up the delusion when she learns that the Prince is seeking for the owner of the slipper. In the finale it is tried on and fits her and she becomes the Princess, much to her delight and that of her father and the discomfiture of the madame and her two daughters.

The most attractive numbers in the opera are instrumental, particularly the music accompanying the dances and the fairy scenes, and those assigned to the Fairy Queen, as well as the

love scene between Cendrillon and the Prince. The music throughout is light and sparkling and peculiarly expressive of the various situations. The opera is rather a succession of musical episodes than a sustained emotional work.

Thaïs

"Thaïs," a lyric opera, the libretto by Gallet, was first produced in Paris, March 16, 1894. It is arranged in four acts and the scene is laid at Thebes and in the desert, during the Greek occupation of Egypt.

The first act opens beside the Nile and discloses the monks at supper. Athanaël, a young monk, who has been to Alexandria to protest against Grecian luxury and corruption, returns disheartened by his task, having found that city given over to the influences of Thaïs, a courtesan of great beauty. After their separation for the night Athanaël dreams of Thaïs appearing before the people as Venus. The next scene is laid at the house of Nicias in Alexandria, whither Athanaël has gone to resume his exhortations. Nicias greets him, and Athanaël questions him as to Thaïs. He confesses he has been ruined by her and laughs at Athanaël's determination to reclaim her. To afford him the opportunity Nicias gives a supper for her at which Athanaël, handsomely arrayed, is present. He attracts the admiration of Thaïs, and while he is bent upon his purpose she seeks to allure him with her charms. Athanaël denounces her and flees from the house when she once more prepares to pose as Venus.

The second act opens in the house of Thaïs. While she is regarding her charms in the mirror, Athanaël appears at the door, prays for her, and tells her he loves her with his spirit. As she listens to him she places incense in a burner and invokes Venus. Athanaël commands her to follow him, but hears the distant voice of Nicias calling her. She hesitates, and Athanaël says he will wait until the dawn. Nicias and his friends appear, and revelry begins. As it proceeds

Athanaël fires the house and Thaïs, clad in a woollen garment, follows him away amid the execrations of Nicias' followers.

The opening scene of the third act is laid at an oasis, where Thaïs and Athanaël appear, overcome with fatigue. Athanaël consoles her, then leads her to a convent and leaves her in charge of the abbess, after she has bidden him a last farewell. In the next scene a storm arises and Athanaël appears among the monks in a dejected condition. He confesses that since he has reclaimed Thaïs he has been haunted by impure dreams. A vision of Thaïs comes before him, whereupon he rushes out into the storm.

The last act shows the gardens of the monastery. Thaïs lies dying with the nuns by her side, when Athanaël enters inquiring for her. The nuns lead him to her and he kneels by her side as she tells him of her conversion. Athanaël, however, still under the influence of his love for her, tries to divert her mind to earthly things, but Thaïs points to the sky where angels are awaiting her. As she dies Athanaël falls to the earth with a cry of despair.

The music of "Thaïs" is brilliant, impassioned, dramatic throughout, especially the instrumental part, as in the mediation music of the second act and the Oriental music which accompanies the scenes in Alexandria. Among the most striking vocal numbers are Athanaël's solo, as he awakes from his dream of Thaïs; her love song and incantation and the dance music of the second act; the exquisite duet for Thaïs and Athanaël as he brings her water in the desert; and the celestial song of Thaïs, "Heaven opens its Gates," in the finale of the last act.

Le Jongleur de Notre Dame

"Le Jongleur de Notre Dame" ("Our Lady's Juggler"), entitled a miracle play, was first produced at Monte Carlo February 18,1902,in Paris in 1904,and in this country in 1908. It is arranged in three acts and is based upon a mediæval

legend, as told in Anatole France's "Etui de Nacre," the libretto by Maurice Lena.

The story is mainly concerned with Jean, a strolling mendicant juggler. In the first act he appears outside the gates of the monastery of Cluny seeking a meal by exhibiting his tricks to the people on market day. As he is singing a drinking-song the prior passes and censures him, at the same time soliciting him to enter the monastery and become a monk. Moved by the prior's admonitions and at the same time by the appearance of the monastery cook and his donkey laden with provisions, he enters.

The second act opens upon preparations in the monastery for the celebration of the Feast of the Assumption. Jean beholds the artists among the monks preparing an image of the Virgin and realizes that he alone of all his companions is doing nothing in her honor. After they leave he finds himself alone with Boniface, the cook, to whom he confides his anxiety to do something. Boniface relieves him with the assurance that anything he does will be pleasing to the Virgin.

The third act reveals Jean in the chapel at night practising his songs and dances before the new image of the Virgin. The Prior and the monks suddenly enter and are scandalized at his antics. They are about to seize him and drag him from the chapel when suddenly the image is illuminated with a bright glow and the Virgin stretches her hands above him with a smile. The monks are overcome by the miracle and Jean sinks to the floor and expires while celestial voices are heard commending him.

The subject is one which is admirably adapted to Massenet's style. He has invested it with a mediæval atmosphere and has added to the mystic feeling by the use of the Gregorian Chant and the old folk-song. There is no passionate fervor nor dramatic outburst. The music flows along quietly, simply, and melodiously, and preserves the mystic character of the story it illustrates. Its most effective numbers are the prelude to the first act, the wine song by Jean ("Alleluia du Vin"), Boniface's melody, which is jovially ecclesiastic, as he appears with his donkey, the prelude to the second act, Boniface's

song in which he tells the story of the Sage Brush, Jean's songs before the Virgin and his address to her, and the climax of the miracle at the close with the celestial chorus.

Don Quixote

"Don Quixote," one of the last operas from the fertile pen of Massenet, was performed for the first time at Monte Carlo, February 19, 1910. The librettist is Henri Cain, who has drawn his situations more liberally from a play by Le Lorrain, a French poet, than from Cervantes' romance. Don Quixote is represented as a pattern of kindness and magnanimity instead of the fantastic, serio-comic knight, and Dulcinea in place of a rustic appears as a gay courtesan. Don Sancho alone retains his original qualities. The opera is in five short acts, played in the German version however in three.

The first act reveals a public square before the house of Dulcinea, whose praises a crowd of her admirers are extolling. Don Quixote and Sancho arrive and are greeted with shouts of derision at their ludicrous appearance. The Knight serenades her, but is interrupted by the jealous Juan and a duel is prevented by Dulcinea, who tells the Knight she will consider his suit if he will recover a necklace which has been stolen from her.

In the second act the two heroes, mounted on Rosinante and the donkey, set about their quest, but the scene is mainly occupied with the Don's windmill and other adventures. In the third act they encounter the brigands. Sancho flees, but the Don makes a stout resistance only to be taken prisoner and sentenced to death. He solaces himself by repeating the name of Dulcinea, and the bandits are so overcome by his patience and courage that they not only give him the necklace but implore his benediction.

The fourth act opens with a fete at Dulcinea's house, during which, much to the astonishment of all, the Knight and Sancho enter bringing the necklace. Dulcinea embraces him in her delight and he asks her to marry him on the spot. She

only laughs at him and confesses that she is not a pure woman. The guests add to his depression by laughing at him. In the last act we find the forlorn, heart-broken Knight in the forest with Sancho and witness his death.

The principal numbers in the first act are the Knight's serenade, which serves as a motive throughout the opera, and the music accompanying his lonely vigil in the moonlight before Dulcinea's house; in the second, the monologue for Sancho; in the third, the Knight's prayer and the orchestral accompaniment to the windmill fight; in the fourth, the duet in which Dulcinea acknowledges her true character, Sancho's defence of his master, and a 'cello solo recalling the "Meditation" in "Thais"; and in the fifth, the death scene accompaniment. The music runs mostly in melodious declamation, interspersed with short arias and accompanied by instrumentation of a fine delineative character and vivid coloring.

La Navarraise

"La Navarraise," lyric episode in two acts, was written to a text by Jules Claretie and Henri Cain. The plot was taken from Claretie's story "La Cigarette." The first production of the work was given at Covent Garden Theatre, London, June 20, 1894. In America it was first heard at the Metropolitan Opera House, December 11, 1895.

The following are the characters in the opera:

Anita, a girl of Navarre, betrothed to Araquil . . .	Soprano
Araquil, Sergeant in the Biscayan Regiment	Tenor
Garrido, General of the Royalist troops	Bass
Remigo, Father of Araquil	Baritone
Ramon, Captain in the Biscayan Regiment	Tenor
Bustamente, Sergeant in the Biscayan Regiment . . .	Bass
Soldiers, Officers, Villagers, a Surgeon, a Chaplain.	

The action of the opera passes in Spain during the Carlist War of 1874.

The first act opens in a Biscayan village near Bilbao. The horizon shows the snow-covered Pyrenees. Everywhere there is evidence of war. A barricade has been

erected and out of this a cannon protrudes. Soldiers, begrimed with powder, straggle past, some of them are wounded and are carried on litters. Sounds of drums and trumpets are heard. Anita appears and later Garrido. The latter says that the attack which his soldiers have just made has cost him dear. He yearns to meet his enemy, Zuccaraga, the Carlist general, face to face, for with that soldier's death, the war must end.

Among the officers who are in Garrido's company is Ramon and to him Anita puts a question as to whether her lover Araquil, a soldier in the Biscayan regiment, has returned. Ramon does not know. Anita prays to the Virgin for her lover's safety. A group of soldiers passes by but Anita looks in vain for Araquil. Suddenly he enters, to Anita's great joy. There is a love duet between them ("Je ne pensais qu'a toi"). Araquil's father Remigo now appears, thankful for the safety of his son, but annoyed at the presence of Anita; for Remigo has refused his consent to his son's marriage unless his wife can bring him a dowry of two thousand douros, and Anita is poor. Araquil vainly entreats his father to relent, but the latter refuses and goes out taking his son with him. Garrido comes out of the adjoining house and asks Araquil if he was not one of the company which covered the retreat of the army. Araquil answers in the affirmative and states that all his officers were killed and that he had to take the command. His general is pleased with the man's bravery and promises him a lieutenancy.

Night falls. Garrido sits at a table examining a map by the light of a lantern. Anita gives way to depression, for Araquil, now an officer, is farther away from her than ever. Suddenly Ramon enters to announce that the Carlists are threatening their camp and that Major Ortega, one of General Garrido's friends, has been killed. Garrido, extraordinarily moved, declares that he will give a fortune and the Cross of Honor, to anyone who will remove Zuccaraga. Anita has overheard this declaration and she turns to the General, stating that she will take the life of the Carlist

leader for a sum of two thousand douros — her dowry! When Garrido asks Anita her name, she replies: "I have no name, I am the Navarraise!" She runs madly off into the night, leaving Garrido astonished and incredulous. The General gives orders to his officers and re-enters the house.

Araquil returns, now in the uniform of a lieutenant. He expresses his longing for Anita ("O bien aimée"). Ramon overhears the man uttering Anita's name and tells him that she is not to be trusted, for some wounded soldiers who have been brought into camp informed him that they saw the Navarraise enter the Carlist lines and asking for Zuccaraga, saying that she must speak with him that night. And Ramon adds that Zuccaraga is well known for his fondness for women. Araquil is furious and torn with jealousy. "Is she a spy, or worse?" he cries; and with that rushes out.

Sergeant Bustamente enters and, as the soldiers partake of their rations of soup and wine, sings to the accompaniment of a guitar ("J'ai trois maisons dans Madrid"), the soldiers occasionally joining in. At length the men cover themselves with their blankets and prepare for slumber.

The first and second acts are divided by a Nocturne for orchestra. The scene of the second act is the same as that of the first. Shots are heard in the distance; the troops spring up crying that the enemy is upon them. Anita rushes in, pale, agitated and with stains of blood upon her arms. Perceiving Garrido, she demands her two thousand douros from him, declaring that she has killed Zuccaraga. The General refuses to believe Anita, but she describes with vivid realism how she had struck at the Carlist leader with her dagger and how, when she had made her escape, the balls from the enemies' guns had whistled in her ears. Garrido is at length convinced and, listening to the sound of funeral bells tolling for Zuccaraga, he pays her the blood money, swearing Anita to secrecy at the same time.

The girl is entranced by the thought that now, with her dowry to be shown to Remigo, her marriage to Araquil will speedily follow. At that moment Araquil himself appears, desperately wounded and supported by two soldiers. He

had been to the Carlist camp in order, as he hoped, to rescue Anita from shame and had been attacked by Zuccaraga's men. He asks the soldiers to leave him alone with Anita. The girl does not understand his passionate suspicion of the reason why she betook herself to Zuccaraga's tent and Araquil's agony of doubt is further increased when Anita shows him the gold, the possession of which (owing to her promise to General Garrido) she declares she is for the present unable to explain. He cries with delirious ferocity that she has sold herself. The funeral bell again begins to toll and for the first time Araquil realizes what Anita has been trying to convey to him. The Carlist leader is dead and the girl he loved has killed him! Some officers, Remigo, Ramon, a surgeon and the chaplain surround the dying man. Araquil again looks shudderingly at the money and, gasping out: "The price of blood!" expires.

Anita suddenly loses her mind at this last catastrophe. For a moment she has a delusion that the funeral bells are ringing for her marriage to her lover and, after a terrible nervous crisis, falls inanimate upon Araquil's lifeless form.

"La Navarraise" is not a dramatic composition in Massenet's usual vein. When the work first was produced, it was declared that the highly veristic character of the drama had been inspired by the triumph of Mascagni's "Cavalleria Rusticana" and of the "Pagliacci" of Leoncavallo. Mr. Finck in his "Massenet and his Operas" drew attention to the fact that "La Navarraise" was written half a decade after the production of the Italian works and if the French master had wanted to benefit by the excitement over the new style of veristic opera, he would have done so before. As "La Navarraise" was written for Emma Calvé it is certain that Massenet deliberately planned his work in order to suit the tumultuous and excitable dramatic gift possessed by that artist.

F. B.

Sapho

"Sapho," entitled by its composer and librettists "Pièce lyrique," was based upon the novel of the same name by Alphonse Daudet. The text was written by Henri Cain and Arthur Bernéde. The first production was given at the Opéra Comique, Paris, November 27, 1897. In America it was presented for the first time by Oscar Hammerstein at the Manhattan Opera House, New York, November 18, 1909.

The characters of the opera are as follows:

Fanny le Grand	Soprano
Jean Gaussin	Tenor
Divonne	Mezzo-Soprano
Irene	Soprano
Caoudal	Baritone
Césaire Gaussin	Bass
La Borderie	Tenor
Innkeeper	Baritone

The first act opens in Caoudal's studio in Paris. A masked ball is in progress, a make-believe gypsy band providing music in a room off the studio. One of the guests — La Borderie — wishes to leave as he is weary, but Caoudal and the other guests urge him to remain. There is another in Caoudal's merrymaking who is desirous of escaping. This is Jean Gaussin, an unsophisticated youth from Provence, who does not know how to dance and whose shyness causes him embarrassment in the presence of the frivolous and pleasure-loving crowd to whom Caoudal acts as host. Caoudal prevails upon the young man to remain and as they go into the studio, Jean is left alone.

Presently there is borne to his ears the sound of singing. The model, Fanny, who is known in the studios as "Sappho," is giving one of her studio songs. Jean soliloquizes upon the contrast between his peaceful country home ("Ce monde que je vois"). Fanny, Caoudal, La Borderie and other guests enter, struggling with Fanny for kisses. She has shaken them off when her attention is attracted by Jean. She asks him his name and is relieved to hear that he is not an artist. Caoudal calls them to supper, but Fanny entreats

Jean to leave the studio in her company. The boy is fascinated by his new companion. As they leave cries of "Sappho! Sappho!" come from the supper table.

Act II is set in Jean's lodgings in the Rue Amsterdam, in Paris. His father and mother — respectively Césaire and Divonne — have installed Jean in his rooms and are shortly to depart on their return to Provence. Césaire sings of their home ("Notre maison avec des bois de myrtes"). Divonne has gone to the convent to fetch her niece Irene, who will return with them to Provence. Soon the two women enter and while Divonne and Césaire go out to make a final inspection of Jean's belongings, the young man and Irene are left alone. They sentimentalize over their happy childhood days and, as Jean gives his cousin a kiss on the forehead, the father and mother re-enter and pretend to be shocked.

Soon it is time for the departure. Césaire and Divonne take an affecting farewell of their son and Irene gives him a tender look as they leave the room. Jean reflects upon the loneliness which comes upon him and upon the charm of Irene, whom he dreams of for his wife. The door opens and Fanny appears. She makes love to the boy and Jean's infatuation for her is heightened when Fanny sings the Provençal song "O Magali." The scene ends by Fanny imploring Jean to allow her to stay.

The third act opens a year later than the period of the preceding act. Jean and Fanny are to be seen in a little cottage at Ville d'Avray, adjoining a restaurant. The two lovers, having recounted their hours of happiness, enter their house. Presently there appear on the scene Caoudal, La Borderie and a number of young artists of both sexes. They are hungry and, seeing the restaurant adjoining Jean's abode, Caoudal urges his friends to enter and patronize it. They order dinner from the landlord and Caoudal drinks a toast to "Youth." Some strolling musicians pass the garden at the back of the restaurant and as the sound of their playing is lost in the distance Jean enters and is hailed by the artist and his party.

Caoudal asks him if he lives in the vicinity and if he is

still with Sappho. Jean has never connected Fanny with the model whose love affairs have been common gossip among the Bohemian frequenters of the Parisian studios. The young man, confused, answers that she is not with him any more. This leads the artists to discuss Sappho's liaisons and allusion is made to a child of hers which periodically she goes to visit. Jean, stunned by these revelations, bursts out that he had lied to them; that he has been living with Fanny for a year and that his soul has been defiled. "All's over and done" he cries. "I shall despise her as much as I have loved her before." At that moment Fanny appears and Jean pours out his wrath and scorn upon her. She, suddenly hardened and bitter, retaliates and orders him to begone. Jean goes out and the woman turns upon the men and women who had destroyed her happiness. "My heart is dead to love, but I can hate!" she cries.

The fourth act has for its scene the Gaussin's house at Avignon, with the Rhone flowing in the background. Jean, Irene, Divonne and Césaire are sitting at table silent and distressed because of Jean's sadness. At a sign from Divonne, Césaire and Irene get up and leave. Divonne, left alone with her son, endeavors to discover the reason for his melancholy and Jean admits that it is due to a love-affair. His mother tenderly consoles him and the boy decides that there shall be no more regrets nor anger. Divonne goes out gladly to tell her husband and Irene enters. She is urging Jean to go to her for comfort when Césaire comes in excitedly and, having ordered Irene to leave, informs his son that Fanny has arrived. He urges him to be brave and Jean promises that he will never give way.

Fanny comes in slowly and makes an impassioned appeal to her former lover to return to her. She has sunk upon her knees, beseeching Jean to give her back his love when Césaire and Divonne come in. Césaire tells his son to go into the house and Fanny, attempting to follow him, finds herself confronted by Divonne. She learns that this is the boy's mother and, with her voice choked by sobs, tells them that she will go.

The fifth act brings the story back to the little cottage at Ville d'Avray. It is winter and Fanny is sitting disconsolate in one of the dismantled rooms. Sadly she is reading Jean's letters and tearing them up, now determined to leave and betake herself to her child. Jean enters suddenly. He has been unable to remain true to his parents' trust in him and has rushed back to Fanny's arms. But his love is poisoned by distrust and jealousy. The past rises before him and even with his mistress' kisses on his lips Jean cannot forget the things which have ruined her life and his. He sinks wearily into a chair and Fanny, seeing that he is worn out, persuades him to sleep.

Jean lies stretched in slumber upon the couch and Fanny comes to a great resolution. She realizes that her lover would never forget; that the old happiness would never come back, and, taking a pen, she writes her letter of farewell. She kisses Jean lightly on the lips and, still looking at him, slowly leaves the room.

"Sapho" is not perhaps, one of Massenet's most successful creations. In it are none of the melodic raptures that made such a work as "Manon" so happy a product of his pen. Yet there are moments of beauty in the opera and the deft technical craftsmanship that distinguishes nearly all the French composer's contributions to his art, distinguishes this as well.

F. B.

MEYERBEER (GIACOMO)

The Huguenots

"LES Huguenots," grand opera in five acts, words by Scribe and Deschamps, was first produced at the Académie, Paris, February 29, 1836, with the following cast of the principal parts:

Valentin	Mlle. Falçon.
Marguerite de Valois	Mme. Dorus-Gras.
Urbain	Mlle. Flécheux.
Count de St. Bris	M. Lerda.
Count de Nevers	M. Derivis.
Raoul de Nangis	M. Nourrit.
Marcel	M. Levasseur.

As its first production in London in Italian, as "Gli Ugonotti," July 20, 1848, the cast was even more remarkable than that above. Meyerbeer especially adapted the opera for the performance, transposed the part of the page, which was written for a soprano, and expressly composed a cavatina to be sung by Mme. Alboni, in the scene of the chateau and gardens of Chenonceaux, forming the second act of the original work, but now given as the second scene of the first act in the Italian version. The cast was as follows:

Valentin	Mme. Pauline Viardot.
Marguerite de Valois	Mme. Castellan.
Urbain	Mlle. Alboni.
Count de St. Bris	Sig. Tamburini.
Count de Nevers	Sig. Tagliafico.
Raoul de Nangis	Sig. Mario.
Marcel	Sig. Marini.

The action of the opera passes in 1572, the first and second acts in Touraine, and the remainder in Paris. The first act

opens on a scene of revelry in the salon of Count de Nevers, where a number of noblemen, among them Raoul de Nangis, a Protestant, accompanied by his faithful old Huguenot servant, Marcel, are present, telling stories of their exploits in love. Marguerite de Valois, the betrothed of Henry IV, for the sake of reconciling the dispute between the two religious sects, sends her page to De Nevers's salon and invites Raoul to her chateau. When he arrives, Marguerite informs him of her purpose to give him in marriage to a Catholic lady, daughter of the Count de St. Bris. Raoul at first consents; but when Valentin is introduced to him and he discovers her to be a lady whom he had once rescued from insult and who had visited De Nevers in his salon, he rejects the proposition, believing that her affections have been bestowed upon another, and that his enemies are seeking to entrap him. St. Bris challenges Raoul for the affront, but the Queen disarms the angry combatants. Valentin is now urged to marry Count de Nevers, and begs that she may pass the day in prayer in the chapel. Meanwhile Count de St. Bris, who has been challenged by Raoul, forms a plot for his assassination, which is overheard by Valentin from within the chapel. She communicates the plot to Marcel, who lies in wait with a party of Huguenots in the vicinity of the duel, and comes to Raoul's rescue when danger threatens him. A general combat is about to ensue, but it is suppressed by Marguerite, who suddenly appears upon the scene. Raoul thus discovers that he owes his life to Valentin, and that her visit to De Nevers was to induce him to sever the relations between them, as she was in love with Raoul. The announcement comes too late, for the marriage festivities have already begun. Raoul visits her for the last time. Their interview is disturbed by the approach of De Nevers, St. Bris, and other Catholic noblemen, who meet to arrange the details of the plot conceived by Catherine de Médicis for the slaughter of the Huguenots on Saint Bartholomew's Eve. Valentin hurriedly conceals Raoul behind the tapestries, where he overhears their plans and witnesses the conjuration and the blessing of the swords, as well as the refusal of the chivalrous De Nevers to engage in mur-

der. After the conspirators have departed, Raoul and Valentin have a long and affecting interview, in which he hesitates between love and honor, Valentin striving to detain him lest he may be included in the general massacre. Honor at last prevails, and he joins his friends just before the work of slaughter begins. He rushes to the festivities which are about to be given in honor of the marriage of Marguerite with the King of Navarre, and warns the Huguenots of their danger. He then makes his way to a chapel where many of them are gathered for refuge. He finds Marcel, who has been wounded, and who brings him the tidings of the death of De Nevers. The faithful Valentin joins them to share their fate. Amid the horrors of the massacre Marcel blesses and unites them. They enter the church and all perish together.

The first act opens with the brilliant chorus of the revellers (" Piacer della Mensa "), which is full of courtly grace. Raoul tells the story of the unknown fair one he has encountered, in the romanza, " Piu bianca del velo." When Marcel is called upon, he hurriedly chants the hymn, " O tu che ognor," set to the Martin Luther air, " Ein feste Burg," and heightened by a stirring accompaniment, and then bursts out into a graphic song (" Finita è pe' Frati "), emphasized with the piff-paff of bullets and full of martial fervor. In delightful contrast with the fierce Huguenot song comes the lively and graceful romanza of Urbain (" Nobil Donna e tanto onesta "), followed by a delightful septet. The scene now changes, and with it the music. We are in the Queen's gardens at Chenonceaux. Every number, the Queen's solo (" A questa Voce sola "), the delicate " Bathers' Chorus," as it is called (" Audiam, Regina, in questo amene sponde "), the brilliant and graceful allegretto sung by Urbain (" No, no, no, no "), the duet between the Queen and Raoul, based upon one of the most flowing of melodies, and the spirited and effective finale in which the nobles take the oath of allegiance (" Per la fè, per l' Onore "), — each and every one of these is colored with masterly skill, while all are invested with chivalrous refinement and stately grace.

The second act opens with a beautiful choral embroidery

in which different choruses, most striking in contrast, are skilfully interwoven. It is a picture, in music, of the old Paris. The citizens rejoice over their day's work done. The Huguenots shout their lusty rataplan, while the Papist maidens sing their solemn litany ("Ave Maria") on their way to chapel; and as they disappear, the quaint tones of the curfew chant are heard, and night and rest settle down upon the city. It is a striking introduction to what follows, — the exquisite duet between Marcel and Valentin, the great septet of the duel scene, beginning ("De dritti miei ho l'alma accesa") with the tremendous double chorus which follows as the two bands rush upon the scene. As if for relief from the storm of this scene, the act closes with brilliant pageantry music as De Nevers approaches to escort Valentin to her bridal.

The third act is the climax of the work. After a dark and despairing aria by Valentin ("Eccomi sola ormai"), and a brief duet with Raoul, the conspirators enter. The great trio, closing with the conjuration, "Quel Dio," the awful and stately chant of the monks in the blessing of the unsheathed daggers ("Sia Gloria eterna e Onore"), and the thrilling unisons of the chorus "D'un sacro zel l'Adore"), which fairly glow with energy, fierceness, and religious fury, — these numbers of themselves might have made an act; but Meyerbeer does not pause here. He closes with a duet between Raoul and Valentin which does not suffer in comparison with the tremendous combinations preceding it. It is filled with the alternations of despair and love, of grief and ecstasy. In the Italian version the performance usually closes at this point; but there is still another striking and powerful scene, that in which Raoul and Valentin are united by the dying Marcel. Then the three join in a sublime trio, and for the last time chant together the old Lutheran hymn, and await their fate amid the triumphant harpings that sound from the orchestra and the hosannas they sing to its accompaniment.

Robert the Devil

"Robert le Diable," grand opera in five acts, words by Scribe and Delavigne, was first produced at the Académie, Paris, November 21, 1831, with the following cast:

Alice	Mlle. Dorus.
Isabella	Mme. Cinti-Damoreau.
The Abbess	Signora Taglioni.
Robert	M. Nourrit.
Bertram	M. Levasseur.
Raimbaut	M. Lafont.

In the following year two versions in English, both of them imperfect, were brought out by the rival theatres, Covent Garden and Drury Lane. On the 20th of February it appeared at Drury Lane under the title of "The Demon; or, the Mystic Branch," and at Covent Garden the next evening as "The Fiend Father, or Robert Normandy." Drury Lane had twenty-four hours the start of its rival, but in neither case were the representations anything but poor imitations of the original. On the 11th of the following June the French version was produced at the King's Theatre, London, with the same cast as in Paris, except that the part of Alice was taken by Mme. De Meric, and that of the Abbess by the danseuse Mlle. Heberlé. On the 4th of May, 1847, the first Italian version was produced at Her Majesty's Theatre, with Jenny Lind and Staudigl in the cast. Gruneisen, the author of a brief memoir of Meyerbeer, who was present, says: "The night was rendered memorable, not only by the massacre attending the general execution, but also by the debut of Mlle. Lind in this country, who appeared as *Alice*. With the exception of the debutante, such a disgraceful exhibition was never before witnessed on the operatic stage. Mendelssohn was sitting in the stalls, and at the end of the third act, unable to bear any longer the executive infliction, he left the theatre."

The libretto of "Robert the Devil" is absurd in its conceptions and sensational in its treatment of the story, notwithstanding that it came from such famous dramatists as Scribe and Delavigne; and it would have been still worse

had it not been for Meyerbeer. Scribe, it is said, wished to introduce a bevy of sea-nymphs, carrying golden oars, as the tempters of Robert; but the composer would not have them, and insisted upon the famous scene of the nuns, as it now stands, though these were afterwards made the butt of almost endless ridicule. Mendelssohn himself, who was in Paris at this time, writes: "I cannot imagine how any music could be composed on such a cold, formal extravaganza as this." The story runs as follows: The scene is laid in Sicily, where Robert, Duke of Normandy, who by his daring and gallantries had earned the sobriquet of "the Devil," banished by his own subjects, has arrived to attend a tournament given by the Duke of Messina. In the opening scene, while he is carousing with his knights, the minstrel Raimbaut sings a song descriptive of the misdeeds of Robert. The latter is about to revenge himself on the minstrel, when Alice, his foster-sister and the betrothed of Raimbaut, appears and pleads with him to give up his wicked courses, and resist the spirit of evil which is striving to get the mastery of him. Robert then confides to Alice his hopeless passion for Isabella, daughter of the Duke. While they are conversing, Bertram, "the unknown," enters, and Alice shrinks back affrighted, fancying she sees in him the evil spirit who is luring Robert on to ruin. After she leaves, Bertram entices him to the gaming-table, from which he rises a beggar, — and worse than this, he still further prejudices his cause with Isabella by failing to attend the tournament, thus forfeiting his knightly honor.

The second act opens upon an orgy of the evil spirits in the cavern of St. Irene. Bertram is present, and makes a compact with them to loose Robert from his influence if he does not yield to his desires at once. Alice, who has an appointment with the minstrel in the cavern, overhears the compact, and determines to save him. Robert soon appears, mourning over his losses and dishonor; but Bertram promises to restore everything if he will visit the ruined Abbey of St. Rosalie, and carry away a mystic branch which has the power of conferring wealth, happiness, and immortality. He consents; and in the next scene Bertram pronounces the in-

cantation which calls up the buried nuns. Dazed with their ghostly fascinations, Robert seizes the branch and flees. His first use of it is to enter the apartments of Isabella, unseen by her or her attendants, all of whom become immovable in the presence of the mystic talisman. He declares his intention of carrying her away; but moved by her entreaties he breaks the branch, which destroys the charm. In the last act Bertram is at his side again, trying to induce him to sign the fatal compact. The strains of sacred music which he hears, and the recollections of his mother, restrain him. In desperation Bertram announces himself as his fiend-father. He is about to yield, when Alice appears and reads to him his mother's warning against the fiend's temptation. As he still hesitates, the clock strikes, and the spell is over. Bertram disappears, and the scene changes to the cathedral, where Isabella in her wedding robes awaits the rescued Robert.

From the musical point of view "Robert le Diable" is interesting, as it marks the beginning of a new school of grand opera. With this work, Meyerbeer abandoned the school of Rossini and took an independent course. He cut loose from the conventional classic forms and gave the world dramatic music, melodies of extraordinary dramatic force, brilliant orchestration, stately pageants, and theatrical effects. "Robert le Diable" was the first of the subsequent great works from his pen which still further emphasized his new and independent departure. It is only necessary to call attention to a few prominent numbers, for this opera has not as many instances of these characteristics as those which followed and which are elsewhere described. The first act contains the opening bacchanalian chorus ("Versiamo a Tazza plena"), which is very brilliant in character; the minstrel's song in the same scene ("Regnava un tempo in Normandia"), with choral accompaniment; and a very tender aria for Alice ("Vanne, disse, al Figlio mio"), in which she delivers his mother's message to Robert. The second act opens with a spirited duet between Bertram and Raimbaut, leading up to a powerful and characteristic chorus of the evil spirits ("Demoni fatali"). An aria for Alice ("Nel las ciar la

Normandia "), a duet between Bertram and Alice (" Trionfo bramato "), and an intensely dramatic trio between Bertram, Alice, and Robert (" Lo sguardo immobile "), prepare the way for the great scena of the nuns, known as " La Temptation," in which Meyerbeer illustrates the fantastic and oftentimes ludicrous scene with music which is the very essence of diabolism, and in its way as unique as the incantation music in " Der Freischutz." The third act contains two great arias. The first (" Invano il fato "), sung at the opening of the act by Isabella, and the second the well-known aria " Roberto, o tu che adoro," better known by the French words (" Robert! toi que j'aime "). The closing act is specially remarkable for the great terzetto in its finale, which is one of the most effective numbers Meyerbeer has written. The judgment of Hanslick, the well-known Viennese critic, upon this work is interesting in this connection. He compares it with " William Tell " and " Masaniello," and finds that in musical richness and blended effects it is superior to either, but that a single act of either of the works mentioned contains more artistic truth and ideal form than " Robert le Diable," — a judgment which is largely based upon the libretto itself, which he condemns without stint.

Dinorah

" Dinorah," opera in three acts, founded upon a Breton idyl, words by Barbier and Carré, was first produced at the Opera Comique, Paris, April 4, 1859, under the title of " Le Pardon de Ploermel." It contains but three principal characters, and these were cast as follows: Dinorah, Mme. Cabel; Corentin, M. Sainte-Foy; and Höel, M. Faure. On the 26th of July, 1859, Meyerbeer conducted the work himself at Covent Garden, London, with Mme. Miolan-Carvalho as Dinorah, and it was also produced the same year in English by the Pyne-Harrison troupe. The first representative of Dinorah in this country was Mlle. Cordier.

The scene of the opera is laid in Brittany, and when the

first act opens, the following events are supposed to have transpired: On one of the days appointed by the villagers of Ploermel for a pilgrimage to the shrine of the Virgin, Höel, the goatherd, and Dinorah, his affianced, set out to receive a nuptial benediction. The festivity is interrupted by a thunder-storm, during which Les Herbiers, the dwelling-place of Dinorah, is destroyed by lightning. Dinorah is in despair. Höel determines to make good the loss, and upon the advice of Tonick, an old wizard, resolves to go in quest of a treasure which is under the care of the Korigans, a supernatural folk belonging to Brittany. In order to wrest it from them, however, it is necessary for Höel to quit the country and spend a year in solitude in a desolate region. He bravely starts off, and Dinorah, thinking he has abandoned her, loses her wits, and constantly wanders about the woods with her goat, seeking him. Meanwhile the year expires and Höel returns, convinced that he has the secret for securing the treasure.

The overture to the work is unique among operatic overtures, as it has a chorus behind the curtain interwoven with it. It is a picture of the opera itself, and contains a will-o'-the-wisp passage, a rustic song with accompaniment of goat-bells, a storm, and in the midst of the storm a chant to the Virgin, sung by the unseen chorus, and then a Pilgrimage march, the whole being in the nature of a retrospect. The curtain rises upon a rustic chorus, after which Dinorah appears, seeking her goat, and sings a slumber-song ("Si, carina, caprettina") which is very graceful, and concludes with phrases in imitation of birds. In the next scene, Corentin, the bagpiper, who has been away three months, and is nearly dead with terror of goblins and fairies, returns to his cottage, and to reassure himself sings a very quaint and original song ("Sto in Casa alfine"), to the accompaniment of his pipe. Dinorah suddenly appears and enters the cottage, and much to his alarm keeps him playing and singing, which leads to a very animated vocal contest between her and the bagpiper. It is abruptly terminated, however, by the arrival of Höel. Dinorah makes her escape by a window, and Höel relates to

Corentin the story of the Korigans' treasure. As the first person who touches it will die, he determines that Corentin shall be his messenger, and to rouse his courage sends for wine. While Corentin is absent, Höel sings an aria ("Se per prender"). After Corentin returns, the tinkling of the goat's bell is heard. Dinorah appears in the distance, and a charming trio closes the act, to the accompaniment of the whistling wind and booming thunder on the contra basses and drums of the orchestra.

The second act opens with a drinking-song by woodcutters, and as they withdraw, Dinorah enters, seeking Höel. She sings a tender lament, which, as the moonlight falls about her, develops into the famous "Shadow Song," a polka mazurka, which she sings and dances to her shadow. The aria, "Ombra leggiere," is fairly lavish in its texture of vocal embroidery. The next scene changes to the Val Maudit (the Cursed Vale), a rocky, cavernous spot, through which rushes a raging torrent bridged by a fallen tree. Höel and Corentin appear in quest of the treasure, and the latter gives expression to his terror in a very characteristic manner, with the assistance of the orchestra. Dinorah is heard singing the legend of the treasure ("Chi primo al tesor"), from which Corentin learns that whoever touches it first will die. He refuses to go on, and a spirited duet ensues between them, which is interrupted by the entrance of Dinorah and her goat. Höel, fancying it is a spirit sent to keep him back, sings a very beautiful aria ("Le crede il Padre"). The act closes with the fall of Dinorah, who attempts to cross the bridge, into the torrent, and her rescue by Höel, to the accompaniment of a storm set to music. The scene, though melodramatic, is very strong in its musical effects.

The last act opens with a scene in striking contrast, introduced with a quintet of horns, followed by a hunter's solo, a reaper's solo, a duet for shepherds, and a quartet in the finale. Höel arrives, bearing the rescued Dinorah, and sings to her an exquisite romance ("Sei vendicata assai"). The magic of his singing and her bath in the torrent restore her wandering senses. Höel persuades her that all which has

transpired has been a dream. The old song of the Pardon of Ploermel comes to her, and as she tries to recall it the chorus takes it up ("Santa Maria! nostra Donna") as it was heard in the overture. A procession is seen in the distance, and amid some striking pageant music Höel and Dinorah wend their way to the chapel, where the nuptial rites are supposed to be performed.

The Prophet

"Le Prophète," opera in five acts, words by Scribe, was first produced in Paris, April 16, 1849, with Mme. Viardot-Garcia as Fides, and M. Roger as John of Leyden. "The Prophet" was long and carefully elaborated by its composer. Thirteen years intervened between it and its predecessor, "The Huguenots"; but in spite of its elaboration it can only be said to excel the latter in pageantry and spectacular effect, while its musical text is more declamatory than melodious, as compared with "The Huguenots." In this sense it was disappointing when first produced.

The period of the opera is 1534. The first act transpires in Dordrecht and Leyden, in Holland, and the other three in Munster, Germany. The text closely follows the historical narrative of the period when Munster was occupied by John of Leyden and his fanatics, who, after he had been crowned by them as Emperor of Germany, was driven out by the bishop of the diocese. The first act opens in the suburbs of Dordrecht, near the Meuse, with the chateau of Count Oberthal, lord of the domain, in the distance. After a very fresh and vigorous chorus of peasants, Bertha, a vassal of the Count, betrothed to John of Leyden, enters and sings a cavatina ("Il Cor nel sento"), in which she gives expression to emotions of delight at her approaching union. As she cannot go to Leyden, where the marriage is to take place, without the Count's consent, Fides, the mother of John, joins her to make the request. In the meantime the three Anabaptists, Zacarie, Gione, and Mathisen, leaders of the revolt in Westphalia, arrive on their mission of raising an insurrection in

Holland, and in a sombre trio of a religious but stirring character ("O Libertade") incite the peasants to rise against their rulers. They make an assault upon the castle of Count Oberthal, who speedily repels them, and turns the tide of popular feeling against the Anabaptists, by recognizing Gione as a former servant who had been discharged from his service for dishonesty. Fides and Bertha then join in a romanza ("Della mora un giorno"), imploring his permission for the marriage of Bertha and John. The Count, however, struck with her beauty, not only refuses, but claims her for himself, and seizes both her and Fides, and the act closes with a repetition of the warning chant of the Anabaptists.

The second act opens in the hostelry of John of Leyden, and is introduced with a waltz and drinking-chorus, in the midst of which the Anabaptists arrive and are struck with his resemblance to a portrait of David in the Munster Cathedral. From a very descriptive and highly wrought scena ("Sotto le vasti Arcati") sung by him they also learn that he is given to visions and religious meditations. They assure him that he shall be a ruler; but in a beautiful romanza ("Un Impero piu soave") he replies that his love for Bertha is his only sovereignty. Just as they depart, Bertha, who has escaped, rushes in and claims his protection. He conceals her; but has hardly done so when the Count enters with his soldiers, bringing Fides as a prisoner, and threatens to kill her unless Bertha is given up. He hesitates; but at last, to save his mother's life, delivers Bertha to her pursuers. Mother and son are left alone, and she seeks to console him. In this scene occurs one of the most dramatic and intense of Meyerbeer's arias ("O Figlio mio, che diro"), known more popularly by its French words, beginning, "Ah! mon fils." It has enjoyed a world-wide popularity, and still holds its place in all its original freshness and vigor. Fides hardly disappears before the ominous chant of the Anabaptists is heard again. He does not need much persuasion now. They make their compact in a quartet of great power, which closes the act; and some of John's garments are left behind stained with blood, that his mother may believe he has been killed.

The third act opens in the Anabaptists' camp in a Westphalian forest, a frozen lake near them, and Munster, which they are besieging, in the distance. In the second scene Zacarie sings a stirring pæan of victory ("In coppia son"), followed by the beautiful ballet music of the skaters as they come bringing provisions to the troops. Count Oberthal meanwhile has been taken prisoner and brought into camp. A buffo trio between himself and his captors follows, in which Gione penetrates his disguise and recognizes him. They are about to fall upon him; but John, learning from him that Bertha is still alive and in Munster, saves his life. He immediately resolves to take the place by assault, rouses his followers with religious chants of a martial character, and the act concludes with the march on the city.

The fourth act opens in the city itself after its capture. A mendicant appears in the public square begging for bread. It is Fides; and in a plaintively declamatory aria of striking power ("Pieta! pieta!") she implores alms. She meets with Bertha disguised as a pilgrim, and bent upon the destruction of the Prophet, who, she believes, has been the cause of John's death. The next scene opens in the cathedral, where the coronation of the Prophet is to take place; and among all Meyerbeer's pageants none is more imposing than this, with its accompaniment of pealing bells, religious chants, the strains of the organ, and the stately rhythms of the great Coronation March. It is a splendid prelude to the dramatic scene which follows. In the midst of the gorgeous spectacle, the voice of Fides is heard claiming the Prophet as her son. John boldly disavows her, and tells his followers to kill him if she does not confirm the disavowal. The feelings of the mother predominate, and she declares that she is mistaken. The multitude proclaim it a miracle, and Fides is removed as a prisoner.

The last act opens with a trio by the Anabaptist leaders, who, learning that the enemy is approaching in force, determine to save themselves by betraying John. In the third scene Fides in prison, learning that John is coming to see her, invokes the punishment of Heaven upon him in the passionate

aria, "Spirto superno." A duet ("Tu che del Cielo") of great power follows, in which Fides convinces him of the errors of his course. As they are about to leave, Bertha enters, bent upon the destruction of the palace, and in the trio which ensues learns that John and the Prophet are one. She stabs herself, and dying in the arms of Fides curses him. The last scene opens in a banqueting hall of the palace, where John is revelling, with the Anabaptists around him. He sings a bacchanalian song of a wild description ("Bevian e intorno"), and, as it closes, the Bishop of Munster, the Elector, Count Oberthal, and the three Anabaptists who have betrayed him, enter the apartment. The revenge which John has planned is now consummated. An explosion is heard. Flames break out on all sides. Fides rushes in and forgives her son, and the Prophet, his mother, and his enemies perish together.

Although "The Prophet" did not meet with the popularity of some of his other operas, it contains some of the most vigorous and dramatic music Meyerbeer has written, — notably the arias of Zacarie and Fides, the skating-ballet, the Coronation March, and the drinking-song.

L'Africaine

"L'Africaine," grand opera in five acts, words by Scribe, was first produced at the Académie, Paris, April 28, 1865, with the following cast:

Selika	Mme. Marie Saxe.
Inez	Mlle. Marie Batteo.
Vasco di Gama	M. Naudin.
Nelusko	M. Faure.
Don Pedro	M. Belval.
High Priest	M. Obin.

The libretto of the opera was first given to Meyerbeer by Scribe in 1838; but such were the alterations demanded by the composer, that at last Scribe withdrew it altogether, although the music was already set. In 1852 he furnished a revised libretto, and the music was revised to suit it. The

work was not finished until 1860, and owing to the difficulty of filling the cast satisfactorily, was not brought to rehearsal until the Fall of 1863. While still correcting and improving it, Meyerbeer died, and it was not produced until two years later. Shortly after the Paris performance it was brought out in London, with Mlle. Lucca in the part of Selika. Mme. Zucchi was one of the earliest representatives of the slave in this country.

The scene of the opera is laid in Portugal and Africa, and the first act opens in the council chamber of the king of the former country. Inez, his daughter, is mourning the long absence of her betrothed, Vasco di Gama, the explorer. Her father, wishing to marry her to Don Pedro, the President of the Council, tries to persuade her that Vasco has perished by shipwreck; but the refutation of the story comes in the sudden appearance of Vasco himself, who is summoned before the Council and narrates to them his discovery of a strange land, producing two of the natives, Selika and Nelusko, as confirmations of his announcement. Don Pedro incites the inquisitors to deny the truth of the story, at which Vasco breaks out in such a furious rage against them that he is arrested and thrown into a dungeon. The second act opens in the prison, where Selika is watching the slumbering Vasco. As he wakens she declares her love for him, and at the same time saves him from the dagger of the jealous Nelusko. She also indicates to him the course he should have taken to discover the island of which he is in quest. To save her lover, Inez consents to wed Don Pedro; and the latter, to cheat Vasco of his fame, takes command of the expedition under the pilotage of Nelusko, and sets sail for the new land. The Indian, thirsting for vengeance, directs the vessel out of her course towards a reef; but Vasco, who has followed in another vessel, arrives in time to warn Don Pedro of his danger. He disregards the warning, distrusts his motives, and orders him to be shot; but before the sentence can be carried out, the vessel strikes and is boarded by the savages, who slaughter the commander and most of his men. The fourth act opens on the island which Selika pointed out on the map, and of which she is queen. To

save him from her subjects, she declares herself his spouse; but as the marriage rite is about to be celebrated, Vasco hears the voice of Inez in the distance, deserts Selika, and flies to her. In the last act, as the vessel sails away bearing Vasco and Inez back to Portugal, Selika throws herself down under the poisonous manchineel tree and kills herself with its fatal flowers; expiring in the arms of Nelusko, who shares the same fate.

The first act opens with a very sweet but sombre ballad sung by Inez ("Del Tago sponde addio"), which recalls the English song, "Isle of Beauty, fare thee well," and is followed by a bold and flowing terzetto. The third scene opens with a stately chorus ("Tu che la Terra adora") sung by the basses in unison, opening the Council before which Vasco appears; and the act closes with an anathema hurled at him ("Ribelle, insolente"), — an ensemble, pronounced in its rhythm and majestic in the sweep of its passionate music.

The second act opens with the quaint slumber-song ("Io grembo a me") which Selika sings to Vasco in prison. It is Oriental in color, and is broken here and there by a barcarole which Vasco murmurs in his sleep. In striking contrast with its dreamy, quiet flow, it leads up to a passionate aria ("Tranquillo e già") based upon a strong and fiery motive. In the next scene follows an aria of equal vigor sung by Nelusko ("Figlia dei Re"), in which his devotion to Selika changing to his hatred of Vasco is characterized by a grand crescendo. The act closes with a vigorous sextet, the motive of which is strangely similar to the old song, "The Minstrel Boy."

The third act contains a very impressive number, Nelusko's invocation of Adamastor ("Adamastor, re dell' Onde profondo"), but is mainly devoted to the ship scene, which, though grotesque from the dramatic point of view, is accompanied by music of a powerful and realistic description, written with all the vividness and force Meyerbeer always displays in his melodramatic ensembles. The fourth act contains the most beautiful music of the opera, — Vasco's opening aria, "O Paradiso"; the ensemble in the fourth scene, in which Selika protects Vasco and Nelusko swears vengeance ("Al

mio penar de fine"); the duet between Vasco and Selika ("Dove son"), which has often been compared to the duet in the fourth act of "The Huguenots," though it has not the passionate intensity of the scene between Raoul and Valentin; and the graceful choruses of the Indian maidens and Inez's attendants which close the act.

The last act contains two scenes, — the first in Selika's gardens, where there is a long and spirited duet between Inez and Selika. The second, known as "La Scene du Mancenillier," has a symphonic prelude in the form of a funeral march, based upon a fascinating melody, which is beyond question the finest of Meyerbeer's instrumental numbers in any of his works. From this point the story hastens to its tragic denouement; and nearly the entire scene is occupied with Selika's dying song, which opens with a majestic apostrophe to the sea ("Da qui io vedo il Mar"), then turns to sadness as she sings to the fatal tree ("O Tempio sontuoso"), and at the close develops into a passionate outcry of joy ("O douce Extase"). Though the plot of "L'Africaine" is often absurd, many of its incidents preposterous, and some of its characters unattractive, the opera is full of effective situations, and repeatedly illustrates Meyerbeer's powers of realization and his knowledge of musical and dramatic effects.

MONTEMEZZI (ITALO)

L'Amore dei Tre Re

"L'AMORE dei Tre Re" ("The Love of Three Kings"), Tragic Poem in three acts, was based upon a drama of the same name by Sem Benelli, who made slight modifications in his work in order to permit of its use as an opera text. The first production of Montemezzi's composition was given at Milan, April 10, 1913. In America it was first heard at the Metropolitan Opera House, January 2, 1914.

Characters of the opera:

Archibaldo	Bass
Manfredo	Baritone
Avito	Tenor
Flamino	Tenor
A Youth	Tenor
A Boy Child (voice behind the scenes)	
A Voice behind the scenes	Tenor
Fiora	Soprano
A Handmaiden	Soprano
A Young Girl	Soprano
An Old Woman	Mezzo-Soprano

Men, Women, Youths of Altura.

The scene of action is in the Middle Ages in a remote castle of Italy.

The first act opens in a hall of the castle belonging to Archibaldo, King of Altura. One of the northern barbarians, Archibaldo had conquered Altura forty years previous to the period at which the drama begins. He is now an old man and completely blind and he lives only for his son Manfredo. The latter is away at the wars, but there lives with Archibaldo two people of the conquered Alturans — Fiora, his daughter-in-law, and Avito.

King Archibaldo, unable to sleep, comes onto the battle-

ments of the castle with his servant Flamino. A torch burns there for Manfredo, for whose return the King always hopes. Flamino tells his master that Manfredo is fighting beyond the mountains the men whom, long ago, he (Archibaldo) had conquered. He reminds him that Fiora had been given to Manfredo as wife in order to bring peace and that previously she had been affianced to Avito, the young prince of Altura.

As Manfredo does not come, Flamino persuades the old King to go back to his chamber. The lantern is extinguished and both retire. Avito enters, looking about for someone who apparently has not yet arrived. In a moment Fiora appears. There is a passionate love scene, which is interrupted by Avito's sudden discovery that the lantern has been extinguished and that therefore someone has been on the battlements. Both hear the sound of approaching footsteps and Avito quickly goes out. The door opens and Archibaldo steps upon the threshold, calling for Fiora. The old man has suspected his son's wife of infidelity and now he gropes here and there until he catches her and discovers that she is trembling. Convinced that Fiora has a lover, Archibaldo determines to keep his secret from Manfredo, partly to shield him from grief and partly because of his own pride.

Flamino announces the arrival of Manfredo, who presently enters. He asks for Fiora. Archibaldo says that she has been asleep, but will greet him presently. Fiora appears and receives her husband with frigid kindness. The man does not perceive that his wife barely tolerates his presence. As he leads Fiora to her room, the old King, left alone, thanks God that his sight has gone from him.

The scene of the second act is on the castle walls. Manfredo, who has sojourned with his wife for several days, has to depart again. He entreats Fiora to show her affection for him by standing on the highest battlement waving her white scarf as long as he and his soldiers shall be in sight. Moved by repentance and by pity, Fiora promises to do this. Manfredo has scarcely left when Avito enters. Still under the influence of her good resolutions, Fiora waves her scarf and entreats her lover to leave her. Avito pleads for his

love and for hers, kneeling at her feet and kissing the hem of her robe. The woman still stands waving, but more and more wearily. At length she can resist Avito no longer. Her arm drops, she descends the steps from the battlement and throws herself into her lover's arms.

The abandonment to passion is so complete that neither Fiora nor Avito hears the entrance of Archibaldo, who comes in followed by Flamino. The King calls out "Fiora" and the two lovers start asunder, but the old man has realized that his son's wife had not been alone. He gropes for her, but meanwhile Flamino cries that he perceives Manfredo returning. Archibaldo sends Flamino to meet Manfredo. Avito has escaped, but the blind King still hunts for Fiora and finally seizes her. The woman defies Archibaldo; admits that she has a lover and refuses to give his name. The old man has pushed Fiora onto the bench upon which a short time previously she had sat with Avito, and there he throttles her.

Manfredo, who has returned, because Fiora had stopped waving her scarf and who had feared some accident had befallen her, enters and confronts his father, who stands in front of Fiora's body. Archibaldo tells him that the woman is dead — that he had caught her in her guilt and had strangled her. Manfred is filled with bitter grief that she who loved so much could not have loved him. He demands to know Fiora's lover's name, but Archibaldo is unable to give it to him. Slowly the blind King lifts the corpse and, bearing it on his shoulder, leaves the scene.

The third act is set in the crypt of the castle chapel. In the center of it lies the body of Fiora on a catafalque. From within the chapel are heard the voices of the choir and in the crypt itself the young men and women of the castle bewail her death. After they have gone, Avito steals in. He kneels at the bier and takes farewell of the woman he had loved so well. He presses his mouth to the mute lips of Fiora and a violent physical pain instantly assails him. He is still writhing in torture when Manfredo appears. At once the husband of Fiora knows who has been the lover of

his wife. He tells Avito that vengeance is already taken; that Archibaldo, realizing that the betrayer of Fiora would steal into the crypt to take farewell of her, had smeared the woman's lips with poison.

Avito begs Manfredo to take his own vengeance and kill him; but Fiora's husband, having learned from his rival that the love for which he had so yearned had really been given to another, finds hate emptied from his heart. His loneliness and a renewed longing to be forever with the wife who had pitied, even while she had betrayed him, leads Manfredo to seek the death which Avito had come upon unawares. He presses his lips to those of Fiora and is already dying as Archibaldo, creeping through the darkness to discover the identity of his son's rival, stumbles upon Manfredo's tortured body. The latter's dying voice tells the blind king that his cup of woe is full.

The music which Montemezzi wedded to this tragedy is of compelling beauty. In its abundance of melody "L'Amore dei Tre Re" is in essence Italian; but the glowing love music, the poignancy of utterance, the masterly skill with which the orchestra reflects and enhances the dramatic situations convey something of Wagner's art — the art of "Tristan and Isolde" — even although there is no conscious imitation of it.

F. B.

MOUSSORGSKY (MODESTE)

Boris Godounow

"BORIS Godounow," national music drama in four acts, a prologue and nine tableaux, was given its first complete production at the Maryinsky Theatre, Leningrad (St. Petersburg), January 24, 1874. Moussorgsky, who was his own librettist, took the material of his work from Pouschkin's drama of the same name, but he also used some which he drew from Karamsin's History of the Russian Empire. In 1896 a new edition of the opera (which had been published in 1875) was brought out by Rimsky-Korsakow, who revised Moussorgsky's harmonization and orchestral scoring, both of which were declared to be technically crude. It is this version which is generally performed. In America the first production of "Boris Godounow" was given by the Metropolitan Opera Company, New York, March 19, 1913.

The characters of the opera are as follows:

PART I.

Boris Godounov	Baritone
Feodor, *Xenia* } *his children*	{ Mezzo-Soprano, Soprano
The nurse	Mezzo-Soprano (low)
Prince Shouisky	Tenor
Andrew Stchelakov, clerk of the Douma	Baritone
Pimen, monk and chronicler	Bass
The Pretender Dimitri, called Gregory	Tenor
Marina Mnichek, daughter of the Voyevode of Sandomir	Mezzo-Soprano, or Dramatic Soprano
Rangoni, a Jesuit	Bass
Varlaam, *Missail* } *vagabond monks*	{ Bass, Tenor

The hostess of the inn . . . . . MEZZO-SOPRANO
The idiot . . . . . TENOR
Michael, a police officer . . . . . BASS

PART II.

A courtier . . . . . TENOR
Boyard Khroustchov . . . . . BASS
Lovitski } *Jesuits* . . . . . { BASS
Tchernyakovski } { BASS
Peasants male and female (voices in the crowd), Mitioukha (Bass), Tenor, Mezzo Soprano and Soprano; Boyards (nobles) with their children, Archers, Guards, Polish Lords and Ladies, Young Girls of Sandomir, Pilgrims, the People of Moscow.

(Period 1598—1605)

Prologue. First Picture. The courtyard of the Novodievich Monastery, near Moscow. The courtyard is filled by a crowd which has been brought there to call upon Boris Godounow to accept the throne of Russia. Boris is the regent guardian of the children of Ivan the Terrible, but he has caused the elder prince, Dimitri, to be murdered so that he himself may rule the land. As the people kneel in the Square a police officer, whip in hand, spurs them on to make their petition as vociferous as possible. Stchelakov, the clerk of the Douma, appears and tells the people that Boris is reluctant to accept the crown.

Second Picture. The Kremlin, at Moscow, with the crowds swaying between the two Cathedrals of the Assumption and the Archangels. The boyards, or nobles, pass in procession to the cathedral in which the coronation of Boris is to take place. Prince Shouïsky hails Boris as Tsar and the latter appears. He is a prey to gloomy forebodings but is filled with earnest desire to rule wisely and well. The air is filled with the pealing of bells and the shouts of the multitudes as Boris passes into the Cathedral of the Assumption.

Act I. First Picture. A cell in the Monastery of the Miracle. The monk Pimen is writing the chronicles of Russia by the light of a lamp. On a pallet in the cell a young monk — Gregory — lies sleeping. Presently the boy awakes. He tells Pimen that he has had restless dreams — dreams of power. Pimen informs him that Boris, the pres-

ent Tsar, is a regicide; that with the murder of Dimitri the chronicle had just been closed and that Gregory — who is about the age that Dimitri would have been had he lived — should continue it.

Second Picture. An Inn on the borders of Lithuania. The Hostess sings ("Je saisi un beau canard;" "Once I caught a fine drake"). As she finishes her song two vagabond monks, Missaïl and Varlaam, enter followed by Gregory, the false Dimitri. The Hostess hurries to set food and wine before the vagabonds, who soon show symptoms of having drunk too much. Varlaam, bottle in hand, sings ("Quand j'étais à Kasan; "When I was at Kasan"). Gregory asks the Hostess how far her inn is from the Lithuanian frontier. She tells him that all who cross the frontier are stopped and searched, for some dangerous person has escaped from Moscow who must be caught and hung.

A knock is heard at the door and guards enter, looking for Gregory. One of the guards holds a warrant and orders Varlaam to read it. The monk, however, is unable to read and Gregory offers his services. He transforms the description of himself in the document to one of Varlaam, who already has been suspected by the guard. Varlaam is about to be led away when he asks to be allowed to exercise his poor scholarship and with difficulty spells out the warrant. He deciphers the true description of Gregory and the latter, drawing his knife, jumps out of the window and escapes.

Act. II. The interior of the Tsar's apartments in the Kremlin. The two children of Boris — Xenia and Feodor — with the nurse in attendance are disclosed in it. Feodor sits at a table studying a map of Russia and his sister, holding a portrait of her lover in her hand, is weeping over his decease, the nurse endeavoring to console her. The latter sings a cheerful song ("The Song of the Gnat and the Flea"). Feodor then joins the nurse in the Clapping Game ("Ecoutez ce conte;" "Listen to this tale") and they are in the middle of this when the Tsar enters. Boris looks with tenderness at Xenia as she goes out with the nurse and bends over the Tsarevitch, who is sitting with his books.

The Tsar broods anxiously over the misfortunes that are pursuing him — the death of his daughter's betrothed, the secret rising of the Poles, the plotting of his nobles, famine and plague ravaging the land. And, above all, his guilty conscience pursuing him everywhere.

A noise is heard without and Boris sends his son to learn the meaning of the tumult. Feodor goes out and a servant enters to inform the Tsar that Prince Shouïsky craves an audience. Meanwhile one of the boyards tells Boris that ill tidings have come from Cracow; that the nobles are in revolt and are meeting in secret at night in order to plot. The Tsar orders the arrest of Shouïsky. Feodor returns and, sitting on his father's knee, relates the story of a wicked parrot that had caused the commotion which had been heard outside. Boris fondles the boy affectionately, and as he does so, Prince Shouïsky is ushered in.

The Tsar reviles his visitor, but the Prince protests his loyalty. He tells his master that a pretender has arisen in Poland and that men say the young Dimitri has come to life. Boris is fearfully agitated at this news. He orders the little Feodor to retire and, having closed the door on the boy, makes Shouïsky narrate with awful detail the murder of Ivan the Terrible's eldest son. At the end of the recital, the Tsar motions Shouïsky to withdraw and he sinks into an armchair overcome by emotions of dread and remorse and driven almost to the point of insanity by his fears and delusions.

Act III. First Picture. Marina Mnichek, the daughter of a Polish dignitary, is sitting before her mirror, scarcely heeding the flattering words which are spoken of her by her maids. She has dreams of becoming the Tsaritza, for Dimitri — otherwise Gregory — loves her. The Jesuit Rangoni enters. He plans to make use of Marina to convert Dimitri to Catholicism and commands her to bring him into her power.

Second Picture. A garden at the Castle of Mnichek at Sandomir. The Pretender Dimitri is waiting by the fountain for Marina. Rangoni comes first and assures Dimitri that

Marina loves him. Their interview is interrupted by the arrival of guests who come out of the castle and into the garden, their progress being made to the music of a Polonaise. Dimitri and Rangoni conceal themselves among the trees. From his hiding place Dimitri overhears the Polish guests plotting to overthrow Boris. Later Marina and he meet and Marina urges Dimitri to hasten to Moscow and seize the Russian throne.

Act IV. First Picture. The scene is a forest at Kromy. An uprising against the nobles and the Tsar has taken place. The people have captured the boyard Khroustchov and are tormenting him. Their attention is diverted by the entrance of the Idiot and he, in his turn, is teased by the village boys. Missaïl and Varlaam enter and urge the crowd to overthrow Boris and put Dimitri upon the throne. Two Jesuits who appear on the scene are seized by the people at the instigation of the two vagabond monks. As the Jesuits are dragged away, the troops of the Pretender Dimitri pass by and finally Dimitri himself on horseback. The multitude acclaims him and as the procession and the people leave the scene, only the Idiot remains. He prophesies woe to Russia.

Second Picture. In the Kremlin the Duma has assembled with a view to finding a way to crush the false Dimitri and the rebellion. Prince Shouïsky enters after the deliberations have begun and he draws a terrible picture of the Tsar Boris torn by insane delusions. As he is speaking Boris appears, apparently half delirious. He seats himself upon the throne and Shouïsky announces that an old monk awaits an audience. Boris pulls himself together and Pimen is led in. He relates a tale in which the spirit of Prince Dimitri appeared to an old and blind shepherd and told him that his affliction could be cured if he made a pilgrimage to Dimitri's tomb. This had been done and the man had recovered his sight. At this point the Tsar shrieks for air, for light and falls unconscious in the arms of some of the boyards. He calls for the Tsarevitch, who is brought in haste, and, having given him farewell advice and prayed to God to protect his child, Boris draws his last breath.

In spite of its lack of dramatic continuity "Boris Godounow" is a work of extraordinary fascination. Most remarkable, perhaps, is its choral element, but that which made its score so novel to Americans who heard it at the first performances was the exotic character of the music due to Moussorgsky's pronounced nationalism. The composer used material which was drawn from folksong sources — the tune sung by the populace as it greets Boris in the opening act is, perhaps, the most familiar, for Beethoven had made use of it in one of his Rasoumowsky string quartets — but his own melodies and his methods of handling them are not less racy of the soil.

F. B.

MOZART (WOLFGANG AMADEUS)

The Marriage of Figaro

"LE Nozze di Figaro," in the German version "Die Hochzeit des Figaro," opera bouffe in four acts, the words by Lorenzo da Ponte, after Beaumarchais's comedy, "Le Mariage de Figaro," was first produced at the National Theatre, Vienna, May 1, 1786, with the following cast:

Countess Almaviva	Signora Storace.
Susanna	Signora Laschi.
Cherubino	Signora Mandini.
Marcellina	Signora Bussani.
Barbarina	Frau Gottlieb.
Count Almaviva	Sig. Mandini.
Figaro	Sig. Benucci.
Bartolo	Sig. Occheley.
Basilio	Sig. Bussani.

It was first brought out in Paris in 1793, with Beaumarchais's spoken dialogue, in five acts, as "Le Mariage de Figaro," and in 1858 at the Théâtre Lyrique in the same city, in four acts, as "Les Noces de Figaro," with text by Barbier and Carré. The late Mme. Parepa-Rosa introduced it in this country in its English form with great success.

At the time the libretto was written, Beaumarchais's satirical comedy, "Le Mariage de Figaro," had been performed all over Europe, and had attracted great attention. It had been prohibited in Paris, and had caused great commotion in Vienna. Mozart's notice was thus drawn to it, and he suggested it to Da Ponte for a libretto, and the Emperor Joseph subsequently commissioned the composer to set it to music, though he had already composed a portion of it. The entire opera was written during the month of April, and the wonderful finale

to the second act occupied him for two nights and a day. When it came to a performance, its success was remarkable. Kelly, who was present, says, in his "Reminiscences": "Never was there a greater triumph than Mozart enjoyed with his 'Figaro.' The house was crowded to overflowing, and almost everything encored, so that the opera lasted nearly double the usual time; and yet at its close the public were unwearied in clapping their hands and shouting for Mozart." Popular as it was, it was soon laid aside in Vienna through the influence of the Italian faction headed by Salieri, one of Mozart's rivals.

The story of the opera is laid in Spain. Count Almaviva, who had won his beautiful Countess with the aid of Figaro, the barber of Seville, becomes enamoured of her maid Susanna, and at the same time, by the collusion of the two, in order to punish him, is made jealous by the attentions paid to the Countess by Cherubino, the page. Meanwhile Figaro, to whom Susanna is betrothed, becomes jealous of the Count for his gallantry to her. Out of these cross-relations arise several humorous surprises. Besides these characters there are two others who have been disappointed in love, — Bartolo, who has been rejected by Susanna, and Marcellina, whose affection for Figaro has not been requited. The Count seeks to get rid of Cherubino by ordering him off to the wars, but he is saved by Susanna, who disguises him in female attire. The Countess, Susanna, Figaro, and Cherubino then conspire to punish the Count for his infidelity. The latter suddenly appears at his wife's door, and finding it locked demands an entrance. Cherubino, alarmed, hides himself in a closet and bars the door. The Count is admitted, and finding the Countess in confusion insists upon searching the closet. He goes out to find some means of breaking in the door, and Cherubino improves the opportunity to jump out of the window, while Susanna takes his place and confronts the puzzled Count. Antonio, the gardener, comes in and complains that some one has jumped from the window and broken his flower-pots. Figaro at once asserts that he did it.

A ludicrous side plot unfolds at this point. Marcellina ap-

pears with a contract of marriage signed by Figaro, bringing Bartolo as a witness. The Count decides that Figaro must fulfil his contract, but the latter escapes by showing that he is the son of Marcellina, and that Bartolo is his father. Meanwhile the main plot is developed in another conspiracy to punish the Count. Susanna contrives a rendezvous with the Count at night in the garden, having previously arranged with the Countess that she shall disguise herself as the maid, the latter also assuming the part of the Countess, and arrive in time to surprise the two. The page also puts in an appearance, and gets his ears boxed for his attentions to the disguised Countess. Figaro, who has been informed that Susanna and the Count are to meet in the garden, comes on the scene, and in revenge makes a passionate declaration of love to the supposed Countess, upon which the Count, who is growing more and more bewildered, orders lights and makes his supposed wife unveil. The real wife does the same. Covered with confusion, he implores pardon of the Countess, which is readily given. The two are reconciled, and Figaro and Susanna are united.

The whole opera is such a combination of playfulness and grace that it is a somewhat ungracious task to refer to particular numbers. In these regards it is the most Mozartean of all the composer's operas. The first act opens with a sparkling duet between Figaro and Susanna, in which she informs him of the Count's gallantries. As she leaves, Figaro, to the accompaniment of his guitar, sings a rollicking song ("Se vuol ballare, Signor Contino"), in which he intimates that if the Count wishes to dance he will play for him in a style he little expects. In the second scene Bartolo enters, full of his plans for vengeance, which he narrates in a grim and grotesque song ("La Vendetta"). The fourth scene closes with an exquisite aria by Cherubino ("Non so più cosa son"). After an exceedingly humorous trio ("Cosa sento? tosto andate") for the Count, Basilio, and Susanna, and a bright, gleeful chorus ("Giovanni liete"), Figaro closes the act with the celebrated aria, "Non più andrai." Of the singing of this great song at the first rehearsal of the opera

Kelly says in his " Reminiscences ": " I remember Mozart well at the first general rehearsal, in a red furred coat and a gallooned hat, standing on the stage and giving the tempi. Benucci sang Figaro's aria, ' Non più andrai,' with the utmost vivacity and the full strength of his voice. I stood close beside Mozart, who exclaimed, *sotto voce*, ' Brava! brava! Benucci!' and when that fine passage came, ' Cherubino, alla vittoria, alla gloria militar,' which Benucci gave in a stentorian voice, the effect was quite electrical, both upon the singers on the stage and the musicians in the orchestra. Quite transported with delight, they all called out, ' Brava! brava, Maestro! viva! viva! viva il grand Mozart!' In the orchestra the applause seemed to have no end, while the violin players rapped their bows on their desks. The little Maestro expressed his gratitude for the enthusiasm, testified in so unusual a manner, by repeatedly bowing."

The second act is the masterpiece of the opera, and contains in itself music enough to have made any composer immortal. It opens with a serious aria by the Countess (" Porgi amor "), followed by Cherubino's well-known romanza (" Voi, che sapete "), one of the sweetest and most effective songs ever written for contralto, and this in turn by Susanna's coquettish song (" Venite, inginocchiatevi "), as she disguises Cherubino. A spirited trio and duet lead up to the great finale, begun by the Count (" Esci omai, garzon malnato "). Upon this finale Mozart seems to have lavished the riches of his musical genius with the most elaborate detail and in bewildering profusion. It begins with a duet between the Count and Countess, then with the entrance of Susanna changes to a trio, and as Figaro and Antonio enter, develops into a quintet. In the close, an independent figure is added by the entrance of Marcellina, Barbarina, and Basilio, and as Antonio exits, this trio is set against the quartet with independent themes and tempi.

The third act opens with a duet (" Crudel! perchè finra ") for the Count and Countess, followed by a very dramatic scena for the Count, beginning with the recitative, (" Hai già vinto la causa! ") which in turn leads up to a lively and spirited sextet (" Riconosci in questo amplesso "). The two numbers

which follow the sextet are recognized universally as two of the sweetest and most melodious ever written, — the exquisite aria (" Dove sono ") for the Countess, and the " Zephyr Duet," as it is popularly known (" Canzonetta sull' aria. Che soave zefiretto "), which stands unsurpassed for elegance, grace, and melodious beauty. The remaining numbers of prominent interest are a long and very versatile buffo aria for tenor (" In quegl' anni "), sung by Basilio, Figaro's stirring march number (" Ecco la Marcia "), and a lovely song for Susanna (" Deh, vieni, non tardar "). The opera is full of life and human interest. Its wonderful cheerfulness and vital sympathy appeal to every listener, and its bright, free, joyous tone from beginning to end is no less fascinating than the exquisite melodies with which Mozart has so richly adorned it. Like " Don Giovanni " and the " Magic Flute," the best test of the work is, that in its third century it is as fresh and bright and popular as ever.

Don Giovanni

" Don Giovanni," opera bouffe in two acts, words by Da Ponte, was first produced at Prague, October 29, 1787. The full title of the work is " Il dissoluto punito, ossia il Don Giovanni," and the subject was taken from a Spanish tale by Tirso de Molina, called " El combidado de piedra." The original cast of the opera was as follows:

Donna Anna	Signora Teresa Saporitti.
Donna Elvira	Signora Micelli.
Zerlina	Signora Bondini.
Don Ottavio	Sig. Baglioni.
Don Giovanni	Sig. Luigi Bassi.
Leporello	Sig. Felice Ponziani.
Masetto and *Don Pedro*	Sig. Lolli.

The success of " The Marriage of Figaro " prepared the way for " Don Giovanni." Mozart wrote the opera in Prague, and completed it, except the overture, October 28, 1787, about six weeks after he arrived in the city. The first performance

took place the next evening. The overture was written during the night, the copyist received the score at seven o'clock in the morning, and it was played at eight in the evening. He had only a week for stage rehearsals, and yet the opera created a furor. As an instance of his extraordinary memory, it is said that the drum and trumpet parts to the finale of the second act were written without the score, from memory. When he brought the parts into the orchestra, he remarked, "Pray, gentlemen, be particularly attentive at this place," pointing to one, "as I believe that there are four bars either too few or too many." His remark was found to be true. It is also said that in the original score the brass instruments frequently have no place, as he wrote the parts continually on separate bits of paper, trusting to his memory for the score. The next year (1788) the opera was brought out in Vienna, and for this production he wrote four new numbers, — a recitative and aria for Donna Elvira ("In quali eccessi, O Numi"); an aria for Masetto ("Ho capito, Signor, si"); a short aria for Don Ottavio ("Dalla sua pace"); and a duet for Zerlina and Leporello ("Per queste tue manine").

The scene of the opera is laid in Spain. Don Giovanni, a licentious nobleman, becomes enamoured of Donna Anna, the daughter of the Commandant of Seville, who is betrothed to Don Ottavio. He gains admission to her apartments at night, and attempts to carry her away; but her cries bring her father to her rescue. He attacks Don Giovanni, and in the encounter is slain. The libertine, however, in company with his rascally servant, Leporello, makes good his escape. While the precious pair are consulting about some new amour, Donna Elvira, one of his victims, appears and taxes him with his cruelty; but he flies from her, leaving her with Leporello, who horrifies her with an appalling list of his master's conquests in various countries. Don Giovanni next attempts the ruin of Zerlina, a peasant girl, upon the very eve of her marriage with her lover, Masetto. Donna Elvira, however, appears and thwarts his purposes, and also exposes him to Donna Anna as the murderer of her father, whereupon she binds her lover, Don Ottavio, to avenge his death. Don

Giovanni does not abandon his purpose, however. He gives a fete, and once more seeks to accomplish Zerlina's ruin, but is again thwarted by her three friends.

The second act opens in a public square of Seville at night. Don Giovanni and Leporello appear before the house of Donna Elvira, where Zerlina is concealed. Leporello, disguised in his master's cloak, and assuming his voice, lures Donna Elvira out, and feigning repentance for his conduct induces her to leave with him. Don Giovanni then proceeds to enter the house and seize Zerlina; but before he can accomplish his purpose, Masetto and his friends appear, and supposing it is Leporello before them, demand to know where his master is, as they are bent upon killing him. Don Giovanni easily disposes of Masetto, and then rejoins his servant near the equestrian statue, which has been erected to the memory of the murdered Don Pedro. To their astonishment the statue speaks, and warns the libertine he will die before the morrow. Don Giovanni laughs at the prophecy, and invites the statue to a banquet to be given the next day at his house. While the guests are assembled at the feast, an ominous knock is heard at the door and the statue unceremoniously enters. All except Leporello and Don Giovanni fly from the room in terror. The doomed man orders an extra plate, but the statue extends its hand and invites him to sup with it. He takes the marble hand, and its cold fingers clutch him in a firm grasp. Thrice the statue urges him to repent, and as many times he refuses; whereupon, as it disappears, demons rise, seize Don Giovanni, and carry him to the infernal regions.

Musically considered, "Don Giovanni" is regarded as Mozart's greatest opera, though it lacks the bright joyousness of "The Marriage of Figaro," and its human interest. Its melodies are more pronounced, and have entered more freely into general use, however, than those of the former. Repulsive as the story is, some of the melodies which illustrate it have been impressed into the service of the church. The first act is introduced with a humorous aria by Leporello ("Notte e giorno faticar"), in which he complains of his treatment by

his master. After the murder of Don Pedro, in the second scene, occurs a trio between Donna Elvira, Don Giovanni, and Leporello, the leading motive of which is a beautiful aria sung by Donna Elvira ("Ah! chi mi dice mai"). The scene closes with the great buffo aria of Leporello ("Madamina! il Catalogo") popularly known as the "Catalogue Song," which is full of broad humor, though its subject is far from possessing that quality. In the third scene occur the lovely duet for Don Giovanni and Zerlina ("Là, ci darem la Mano"), two arias of great dramatic intensity for Donna Elvira ("Mi tradi") and Donna Anna ("Or sai, chi l' Onore"), and Don Giovanni's dashing song ("Fin ch'han dal Vino"), the music of which is in admirable keeping with the reckless nature of the libertine himself. The last scene is a treasure-house of music, containing the exquisitely coquettish aria, "Batti, batti," which Zerlina sings to the jealous Masetto, and the beautiful trio of Donna Anna, Donna Elvira, and Don Ottavio, known as the Masked Trio, set off against the quaint minuet music of the fete and the hurly-burly which accompanies the discovery of Don Giovanni's black designs.

The second act opens with a humorous duet between master and servant ("Eh, via, Buffone"), followed by the trio, "Ah! taci, ingiusto Core!" as Elvira appears at her window. After she leaves with Leporello, Don Giovanni sings a serenade ("Deh vieni alla Finestra?") to Zerlina, which is interrupted by the appearance of Masetto and his friends. Zerlina is summoned to the scene by the cries of Masetto after Don Giovanni has beaten him, and sings to him for his consolation the beautiful aria ("Vedrai, carino"), which has more than once been set to sacred words, and has become familiar as a church tune, notwithstanding the unsanctity of its original setting. The second scene opens with a strong sextet ("Sola, sola, in bujo Loco"), followed by the ludicrously solemn appeal of Leporello ("Ah! pietà, Signori miei"), and that aria, beloved of all tenors ("Il mio tesoro"). The finale is occupied with the scenes at the statue and at the banquet, a short scene between Donna Anna and Don Ottavio intervening, in which she sings the aria ("Non mi dir"). The statue music through-

out is of a sepulchral character, gradually developing into strains almost as cold and ominous as the marble of the Commandant himself, and yet not without an element of the grotesque as it portrays the terror of Leporello.

It is said that in revenge at his Italian rivals, Mozart introduced an aria from Martin's "La Cosa Rara," arranged for wind instruments, and also a favorite aria of Sarti's, to be played at the banquet when the hungry Leporello beholds his master at the table and watches for some of the choice morsels, and parodied them in an amusing manner. He never could retain an enmity very long, however, and so at the end of the banquet he parodied one of his own arias, the famous "Non più andrai," by giving it a comical turn to suit Leporello's situation. The criticism of one of the best biographers of Mozart upon this opera is worth repeating in this connection: "Whether we regard the mixture of passions in its concerted music, the profound expression of melancholy, the variety of its situations, the beauty of its accompaniment, or the grandeur of its heightening and protracted scene of terror, — the finale of the second act, — 'Don Giovanni' stands alone in dramatic eminence."

The Magic Flute

"Die Zauberflöte," opera in two acts, words by Emanuel Schickaneder and Giesecke, was first produced at Vienna, September 30, 1791, with the following cast:

Queen of Night	Frau Hofer.
Pamina	Frl. Gotlieb.
Papagena	Frau Gorl.
Tamino	Herr Schack.
Monostatos	Herr Gorl.
Sarastro	Herr Schickaneder, Sr.
Papageno	Herr Schickaneder, Jr.

"The Magic Flute" was the last great work of the composer, and followed the "Cosi fan tutte," which was given in January, 1791. In 1780 Mozart had made the acquaintance

of Schickaneder at Salzburg. He was a reckless, dissipated theatre manager, and at the time of the composition of "The Magic Flute" was running a small theatre in Vienna. The competition of the larger theatres had nearly beggared him, and in the midst of his perplexities he applied to Mozart to write him an opera, and intimated that he had discovered an admirable subject for a fairy composition. Mozart at first objected, but Schickaneder, like himself, was a Freemason, had been his companion in dissipation, and exercised a great influence over him. Mozart at last consented. A compact was made, and Schickaneder set to work on the libretto. As he was a popular buffoon, he invented the part of Papageno, the bird-catcher, for himself, and arranged that it should be dressed in a costume of feathers. It is a trivial part, but Schickaneder intended to tickle the fancy of the public, and succeeded. The first act was finished, when it was found that the same subject had been chosen by a rival theatre, the Leopoldstadt, which speedily announced the opera of "Kaspar der Fagottist, oder die Zauber-Zither," by a popular composer, Wenzel Müller. The piece had a successful run, and in order to prevent a duplication, Schickaneder reversed the point of his story, and changed the evil magician, who stole the daughter of the Queen of Night, into a great philosopher and friend of man. It is owing to this change that we have the magnificent character of Sarastro, with its impressive music.

The scene of the opera is laid in Egypt. Sarastro, the high priest of Isis, has induced Pamina to leave her mother, Astrifiamenti, the Queen of Night, who represents the spirit of evil, and come to his temple, where she may be trained in the ways of virtue and wisdom. At the opening of the opera the dark Queen is trying to discover some plan of recovering her daughter and punishing Sarastro. In the first act appears Tamino, an Egyptian Prince, who has lost his way, and is attacked by a huge serpent, from which he is rescued by the three attendants of the Queen. The latter accosts him, tells him her daughter's story, and demands that, as the cost of his deliverance, he shall rescue her. He consents. She gives him a magic flute, and with his companion Papageno, a rollick-

ing bird-catcher, who is also presented with a magical chime of bells, they set out for Sarastro's temple. Papageno arrives there first, and in time to rescue Pamina from the persecutions of Monostatos, a slave, who flies when he beholds Papageno in his feather costume, fancying him the devil. They seek to make their escape, but are intercepted. Tamino also is caught, and all are brought before Sarastro. The Prince consents to become a novitiate in the sacred rites, and to go through the various stages of probation and purification, and Pamina again returns to her duties. They remain faithful to their vows, and the last ordeal, that of passing through a burning lake up to the altar of the temple, is triumphantly accomplished. The Queen of Night, however, does not abandon her scheme of revenge. She appears to Pamina in her sleep, gives her a dagger, and swears that unless she murders Sarastro she will cast her off forever. Pamina pays no heed to her oath, but goes on with her sacred duties, trusting to Sarastro's promise that if she endures all the ordeals she will be forever happy. In the closing scene, Monostatos, who has been inflamed against Sarastro by the Queen, seeks to kill him, but is vanquished by the might of the priest's presence alone. The night of the ordeals is over. At a sign from Sarastro, the full sunlight pours in upon them. The evil spirits all vanish, and Tamino and Pamina are united amid the triumphant choruses of the priests and attendants, as the reward of their fidelity.

In the opening scene, after the encounter of Tamino with the serpent, Papageno has a light and catching song ("Der Vogelfänger bin ich ja"), which, like all of Papageno's music, was specially written for Schickaneder, and has been classed under the head of the "Viennese ditties." Melodious as Mozart always is, these songs must be regarded as concessions to the buffoon who sang them. Papageno's song is followed by another in a serious strain ("Dies Bildniss ist bezaubernd schön") sung by Tamino. In the sixth scene occurs the first aria for the Queen of Night ("O zittre nicht, mein lieber Sohn"), which, like its companion to be mentioned later, is a remarkable exercise in vocal power, range, and gymnastics,

written for an exceptional voice. The next scene, known as the Padlock Quintet, is very simple and flowing in style, and will always be popular for its humorous and melodious character. In the eleventh scene occurs the familiar duet between Pamina and Papageno ("Bei Männern, welche Liebe fühlen"), which has done good service for the church, and will be recognized in the English hymn version, "Serene I laid me down." It leads up to the finale, beginning, "Zum Ziele führt dich diese Bahn," and containing a graceful melody for Tamino ("O dass ich doch im Stande wäre"), and another of the Viennese tunes ("Könnte jeder brave Mann")—a duet for Papageno and Pamina, with chorus.

The second act opens with a stately march and chorus by the priests, leading up to Sarastro's first great aria ("O Isis und Osiris"), a superb invocation in broad, flowing harmony, and the scene closes with a strong duet by two priests ("Bewahret euch vor Weibertücken"). The third scene is a quintet for Papageno, Tamino, and the Queen's three attendants ("Wie ihr an diesem Schreckensort?"), and is followed by a sentimental aria by Monostatos ("Alles fühlt der Liebe Freuden"). In the next scene occurs the second and greatest aria of the Queen of Night ("Der Hölle Rache kocht"), which was specially written to show off the bravura ability of the creator of the part, and has been the despair of nearly all sopranos since her time. In striking contrast with it comes the majestic aria for Sarastro in the next scene ("In diesen heil'gen Hallen"), familiarly known on the concert stage by its English title, "In these sacred Halls," the successful performance of which may well be the height of any basso's ambition. In the twelfth scene there is a terzetto by the three boys ("Seid uns zum zweitenmal"), and in the next scene a long and florid aria for Pamina ("Ach! ich fühl's es ist verschwunden"), full of plaintive chords and very sombre in color. The sixteenth scene contains another stately chorus of priests ("O Isis und Osiris"), based upon a broad and massive harmony, which is followed by a terzetto between Sarastro, Pamina, and Tamino ("Soll ich dich, Theurer, nicht mehr sehen?"). Once more a concession to the buffoon occurs

in a melody ("Ein Mädchen oder Weibchen"), which would be commonplace but for Mozart's treatment of the simple air. The finale begins with another terzetto for the three boys ("Bald prangt, den Morgen zu verkünden"). It may be termed a finale of surprises, as it contains two numbers which are as far apart in character as the poles,—the first, an old choral melody ("Der,welcher wandelt diese Strasse"), the original being, "Christ, our Lord, to Jordan came," set to an accompaniment, strengthened by the trombones and other wind instruments; and the second, a nonsense duet ("Pa-pa-Papageno") for Papageno and Papagena, which would close the opera in a burst of childish hilarity but for the solemn concluding chorus of the priests ("Heil sei euch Geweihten").

The great charm of the opera is its originality, and the wonderful freshness and fruitfulness of the composer in giving independent and characteristic melodies to every character, as well as the marvellous combination of technicality with absolute melody. Beethoven said of it that this was Mozart's one German opera in right of the style and solidity of its music. Jahn, in his criticism, says: "'The Zauberflöte' has a special and most important position among Mozart's operas. The whole musical conception is pure German, and here for the first time German opera makes free and skilful use of all the elements of finished art."

Cosi Fan Tutti

"Cosi fan Tutti, ossia la scuola degli amanti" ("Thus they all do, or the school for lovers") was produced at Vienna, January 26, 1790. The text was written, at the command of the Emperor of Austria, by Da Ponte.

The characters of the opera are as follows:

Fiordiligi, a lady of Ferrara . . . . . SOPRANO
Dorabella, her sister . . . . . MEZZO-SOPRANO
Despina, their waiting maid . . . . . SOPRANO
Ferrando, an Officer, in love with Dorabella . . . TENOR
Guglielmo, an Officer in love with Fiordligi . . . BASS
Don Alfonso, a cynical old bachelor . . . . . BARITONE
Soldiers, Servants, Musicians, Boatmen, Wedding Guests, etc.

The scene is at Naples.

Ferrando and Guglielmo are sitting with Don Alfonso at a café. Don Alfonso has been sneering at the constancy of women and his two friends warmly defend it and, in particular, defend the faithfulness of their two ladies, respectively, Dorabella and Fiordiligi. Don Alfonso, an old bachelor, smiles cynically while the two officers thump the table in their zeal. He wishes to finish his breakfast in peace, but since the two lovers are so clamorous in their protestations as to the fidelity of their beloveds, he offers to bet a hundred sequins that the two ladies are no better than the others. But Don Alfonso, in proving his case, stipulates that this test must be kept secret from Dorabella and Fiordiligi and that the two men must rigidly follow his instructions. The officers are so certain of winning the wager that they begin to plan what they will do with the money.

The scene changes to a garden by the seashore. In the background is the Bay of Naples with Vesuvius in the distance. Fiordiligi and Dorabella enter, each looking at a miniature of her lover (Duet: "Ah guarda sorella," "Ah look sister") and each rhapsodizing over his charms. Soon Don Alfonso appears, looking perturbed. The latter, it appears, has dreadful news for the ladies. He can scarcely bear to tell them ("Vorrei dir, e cor non ho," "How will they bear it?") and he spends much time keeping them in anguished suspense. At last Don Alfonso gives up his dreadful secret. The two lovers, Ferrando and Guglielmo, are ordered on active service with their regiments and must presently depart. The ladies are in despair and ask if they may not see their loved ones. Alfonso replies that the men in their sorrow had not the courage to demand a parting interview but that if their inamoratas would behold them, they

would stand it. He signals to Ferrando and Guglielmo and the two officers enter.

In the quintet which follows ("Sento, O Dio," "Hearken, O God") Dorabella and Fiordiligi cover their respective lovers with affection, the latter occasionally prodding Don Alfonso secretly and saying in an aside that this faithful passion was all they said it was. Soon the sound of a drum is heard, Don Alfonso sees the boat approaching which must take the two soldiers overseas. A regiment of soldiers marches past, the townspeople following it and singing "Bella vita militar," "Oh, the soldier's life for me"). The officers and the two women take a lengthy and impassioned farewell, the cynical Don Alfonso meanwhile doubled up with laughter in the background. After the boat puts off, Dorabella and Fiordiligi bewail their fate, Don Alfonso endeavoring to console them.

The scene now changes to an anteroom. Despina, the servant of Dorabella and Fiordiligi, brings in a tray with cups of chocolate upon it. The two ladies enter weeping and explain to Despina that their lovers have gone to war and may be killed. They are furious when the maid suggests that in such a case they will be free to choose new lovers. She gives her opinion of men ("In uomini, in soldati," "In lovers and in soldiers") and this causes the two women to pick up their skirts and flee. Despina is still laughing when Don Alfonso comes in to pay a visit of condolence. He brings with him two Albanian noblemen who wish to pay their respects to the ladies. Don Alfonso bribes the maid to assist him in supplanting Ferrando and Guglielmo in the affections of Dorabella and Fiordiligi with the two Albanians, who are the real lovers in disguise.

The two women hear the talking in the anteroom and call to Despina to inform them who's there. Don Alfonso hurriedly retires and the maid introduces the two strangers to the indignant ladies, Don Alfonso watching from behind the door. The supposed Albanians fall on their knees and beg pardon, at the same time offering florid compliments in the Eastern manner. The two women are softening and be-

ginning to enjoy the situation, when Fiordiligi, the elder of the two sisters, suddenly realizes that they are supposed to be affianced to the soldiers who are fighting in a foreign land ("Come scoglio," "Firm as rock"). The two women then retire again and, when they have gone, the lovers burst out laughing, Don Alfonso reminding them that he laughs best who laughs last (Trio: "E voi ridete," "And you laugh"). Ferrando sings sentimentally ("Un' aura amorosa," "An air of love") and the two men go out.

Don Alfonso, left alone, now has another interview with Despina, who still is unaware of the identity of the Albanians, but is quite willing to carry on the fun. She cordially agrees with Don Alfonso as to the desirability of showing Ferrando and Guglielmo that her sex is never to be trusted.

The next scene is the finale of the act. The two ladies have gone into the garden to reflect upon their woes (Duet: "Ah che tutta," "Why has fate my life enshrouded?"). Suddenly the air is rent with cries of agony and the two Albanians rush on, each carrying a bottle from which he has drunk a fatal draught of poison. Don Alfonso has followed close behind. The men declare that the unkindness of the women has caused them to take their lives. They writhe on the grass and Dorabella and Fiordiligi call wildly upon Despina, the latter coolly suggesting that as some life is apparently still left in the victims, aid might yet be given them. She proposes to go for assistance while the two ladies hold the men's heads in their laps and gently feel their pulses.

The two women remain with their charges, each feeling gradually more comfortable. Soon Don Alfonso returns with the Doctor, really Despina in disguise. That worthy inquires into the case and finally produces a magnet — an imitation of Mesmer — which he (or she) rubs up and down the patients, finally curing them so completely that they jump up and want to embrace the ladies, who repulse them with a certain indignation.

The second act opens in the ladies' boudoir. The two women are still rather indignant, but Despina gives them the subtle poison of her philosophy, assuring them that the dis-

traction of their grief for the absence of their lovers might well be neutralized by interest in the newcomers. She urges her mistresses to allow the Albanians to call that day. "What shall we do with them" says Dorabella. "Join them in conversation" replies Despina ("Una donna a quindici anni," "Would a maid be worth the winning"). The sisters are finally won over and Fiordiligi decides to be interested in the fairer of the two Albanians and Dorabella the dark one (Duet: "Prenderò quel brunettino," "Give me then the dark one"). Don Alfonso enters to invite the ladies to the garden to listen to his music.

The scene changes to a garden by the seashore, with a barge floating at the landing place. Ferrando and Guglielmo, still disguised as Albanian noblemen, are on the barge with singers and players upon instruments. (Duet: "Secondate, aurette amichi," "Gentle zephyr, softly sighing"). When the two sisters appear, Ferrando and Guglielmo come forward, not without some embarrassment, and Don Alfonso urges that they be good friends. As the two men offer their arms respectively to Dorabella and her sister, Alfonso and Despina retire.

The two couples begin with conventional remarks about the weather. Soon Fiordiligi suggests a walk in one of the avenues and Guglielmo, finding himself alone with Dorabella, presses his suit with favorable results. She accepts from him a little golden heart which he hangs around her neck in place of Ferrando's portrait (Duet: "Il cuore vi dono," This heart I give thee"). The two walk off among the trees and presently Fiordiligi runs back in agitation — Ferrando has been making love to her and again she is indignant, while Ferrando is melancholy· ("Ah! io veggio," "Well I knew"). He leaves the lady to think it over and Fiordiligi does so. She feels that she is in love with the stranger and knows that she has a duty to her absent swain ("Per pietà, ben mio," "Couldst thou see my tears and sadness").

Ferrando and Guglielmo now come together and talk over the situation. The former is delighted to show that Fiordiligi is so constant to Guglielmo, but the latter is not quite

so comfortable in explaining the matter of Dorabella and the golden heart. Ferrando is quite furious at his lady's faithlessness, although he still remains devoted to her ("Tradito, schernito dal perfido cor," "Treason, mockery"). Don Alfonso appears and avers that at least half his wager has been won.

The scene changes again to the ladies' apartments. Fiordiligi is still tormented by the fact that she loves a man who is not her betrothed, but Dorabella offers her much the same philosophy that Despina had presented earlier ("E' amore un la ladroncello," "Young Love is unrelenting") and advises her to make the best of it. She goes out and, left alone, Fiordiligi suddenly makes up her mind. She calls for Despina to fetch the uniforms which had been left there by Ferrando and Guglielmo and announces that she and her sister will put them on and go to war and join their lovers. Through the half-opened door, Don Alfonso and the two officers watch Fiordiligi as she proceeds to put on her uniform and Ferrando, still disguised, steps in to restrain her. He makes violent love to the protesting woman, but eventually she capitulates and declares that she loves him (Duet: "Fra gli amplessi," "From these embraces").

Guglielmo, who has been listening behind the door, is scarcely able to contain himself. Don Alfonso agrees that both ladies deserve the retaliation which the men propose to give them, and he suggests that they marry them, for any other woman would be as frail ("Tutti accusan le donne," "All blame the woman"). Despina now enters to say that the two ladies are ready to marry their Albanian lovers and that they have sent for a notary to bring the contracts.

The final scene shows a large room in the sisters' house. Despina is making arrangements for a party and Don Alfonso looks in to see that the arrangements are complete. The two couples enter and the people from the town are assembled to wish them joy. They drink to one another and the notary, who has just arrived, is introduced, that functionary being the versatile Despina. The contract is read over and presented for the signatures of the parties when the

sound of a drum is heard and the people singing "Oh, a soldier's life for me." Don Alfonso runs to the window and cries that the soldiers are coming back and that the two officers are just leaving the boat. All is confusion. The two bridegrooms are hustled out of the room. The trembling sisters are being consoled by Don Alfonso while the Albanians hastily change their disguises outside and reappear as the original Ferrando and Guglielmo. They are surprised at the restrained raptures of their lady-loves and Guglielmo suddenly espies the notary, whereupon Despina steps out of her disguise and declares that she was returning from a masked ball. Don Alfonso drops the marriage contract, which is picked up by Ferrando. The two women are utterly abashed. Don Alfonso tells the officers to look in the next room and they go out, in a moment to reappear in their Albanian disguises and repeating ironically to the two sisters the words of love that they had given to them shortly before. The scene ends by Don Alfonso taking the blame upon himself and giving some sound advice to humanity in general.

It is said that Mozart disliked the subject of "Cosi fan Tutti" and wrote it against his will and because he had been commissioned by the Emperor. Yet the work is brimming over with spontaneity and the characterization, set forth in the orchestra as well as in the vocal parts, was done with masterly skill and remarkable humor. The libretto has been widely condemned as stupid and various attempts have been made to provide Mozart's music with another. Attempts, too, have been made to shorten the first act, which endures for an hour and a half!

F. B.

NICOLAI (OTTO)

The Merry Wives of Windsor

"THE Merry Wives of Windsor," opera comique, in three acts, text by Mosenthal, was first produced in Berlin, March 9, 1849; in London, May 3, 1864; in New York, April 27, 1863. The story of the opera follows closely that of the Shakespearean comedy, though the action is principally concerned with Falstaff's adventures with the merry wives, the attachment between Fenton and Anne furnishing the romantic incident. Though the work of a German, the music is largely in the Italian style, and the dramatic finish is French. It is unnecessary to indicate the plot in further detail than to say it includes the receipt of Sir John's amatory epistles by Mrs. Ford and Mrs. Page, his concealment among the foul linen in the hamper and subsequent sousing in the Thames, his sad experiences with Ford's cudgels, and his painful encounter with the mock fairies, elves, and other sprites in Windsor Park.

The leading numbers in the opera are a duet for the two merry wives, opening the opera, in which they read Falstaff's letters ("No, no, this really is too bad"), closing with an exquisitely humorous phrase as they pronounce the name of the writer in unison; a beautiful little aria ("Joking and Laughter"), in the Italian style, sung by Mrs. Ford; and the finale to the first act, beginning with a serio-comic aria in which Mrs. Ford bewails her husband's jealousy, followed by a sextet and chorus, and closing with a highly dramatic aria in which Mrs. Ford changes from grief to rage and violently denounces Ford.

The second act opens with a drinking-song for Falstaff

("Whilst yet a Child on my Mother's Breast"), which, as well as the accessories of the song, is full of rollicking, bacchanalian humor. Falstaff sings one verse, and his followers drain their huge mugs to the bottom. One of them falls senselessly drunk, and is immediately borne out upon the shoulders of his comrades with funereal honors, led off by Falstaff, all chanting a sort of mock dirge. A descriptive and spirited buffo duet between Falstaff and Ford follows, in which the former relates his adventures in the hamper. The only remaining number of consequence in this act is the romanza ("Hark, the Lark in yonder Grove"), sung by Fenton. The last act is very short, and made up of a beautiful trio for Mrs. Ford, Mrs. Page, and Falstaff ("The Bell has pealed the Midnight Chime"); the romantic ballad ("Of Herne, the Hunter, a Legend old"), and the fairy dance and chorus ("About, about, ye Elves, about"), which closes the opera.

OFFENBACH (JACQUES)

The Grand Duchess of Gerolstein

"THE Grand Duchess of Gerolstein," opera bouffe in three acts, text by Meilhac and Halévy, was first produced at the Variétés, Paris, April 12, 1867. The scene is laid in the imaginary duchy of Gerolstein, in the year 1720. "The Grand Duchess of Gerolstein," though in some respects inferior musically to "Orpheus," by the same composer, is altogether the most perfect type of the opera bouffe. For the drollness of its story, the originality of its characters as well as of its music, its obstreperous gayety, dash, and geniality mixed with occasional seriousness and grace, this work when it first appeared was unique, though Offenbach rose to his highest achievement when dealing with the gods and goddesses of Olympus in his "Orpheus," which revealed his powers of musical burlesque at their best.

The first act opens with a grand review of the army of the duchy, commanded by the pompous General Boum, at which the Duchess is present. In its ranks there is a recruit, known by the name of Fritz, who has already aroused the General's jealousy by his attentions to Wanda, a peasant girl. He continues still further to add to this jealousy when the Duchess, attracted by his good looks, singles him out for her regard and promotes him to the post of corporal. When she learns of his relations to Wanda, she raises him to the rank of lieutenant, evidently to separate him from Wanda by the new elevation. The review over, the Duchess studies the plan of a pending campaign against a neighboring enemy. She summons General Boum in the presence of Baron Puck, her court chamberlain, Prince Paul, a feeble and neglected suitor

the Duchess, and Lieutenant Fritz, who is now her special bodyguard, and asks him for his plan of campaign, which he states, much to the disgust of Fritz, who declares it to be sheer nonsense. The Duchess then asks the latter for his plan, and is so much pleased with it that she appoints him general and raises him to the rank of baron, much to the discomfort and indignation of the others.

The second act opens with the return of Fritz. He has been victorious, and at the public reception given him he tells the story of his adventures. Subsequently, at a *tête-à-tête* with the Duchess, she makes open love to him; but he is so occupied with thoughts of Wanda that he is insensible to all her advances, which puts her in a rage. Overhearing a conspiracy between Puck, Paul, and the deposed General Boum against his life, she joins with them, and the act closes with a wild, hilarious dance.

In the third act Baron Grog, emissary of Prince Paul's father, appears upon the scene to expedite the marriage of the Prince to the Duchess. He joins the conspiracy against Fritz, and so ingratiates himself with the Duchess that she finally consents to marry the Prince. In the meantime she countermands the order for Fritz's assassination, and gives him permission to marry Wanda. The conspirators, however, play a practical joke upon Fritz by a false message summoning him to the battlefield. He leaves at once on the wedding-night, but through the connivance of General Boum is waylaid and badly beaten. While the betrothal of the Duchess is being celebrated, Fritz returns in sad plight, with the sabre which the Duchess had given him in a battered condition. She adds to his misfortunes by depriving him of his command and bestowing it upon Baron Grog, but learning that he has a family, she reinstates General Boum. In the denouement Fritz is restored to his Wanda and the Duchess marries Prince Paul.

The music is in keeping with the drollery of the situations, and abounds in vivacity and odd descriptiveness, defying all accepted laws and adapting itself to the grotesquerie and extravagance of the action. The principal numbers in the first act are the pompous " Pif, paf, pouf " song of General Boum;

the Grand Duchess's air ("Ah! que j'aime les Militaires"); the regiment song for her and Fritz ("Ah! c'est un fameux Régiment"); the couplets of Prince Paul ("Pour épouser une Princesse"); and the famous sabre song ("Voici, le Sabre de mon Père"). The best numbers of the second act are Fritz's spirited rondo ("En très bon Ordre nous partîmes"), in which he tells the story of his victory; the romanza ("Dites lui"), a delightful little song, and so refined that it hardly seems to belong to the opera; and the conspirators' trio ("Max était Soldat de Fortune"), which is irresistible in its broad humor and queer rhythms. The musical interest really reaches its climax in the second act. Outside of the chorus work in the third act there is little of interest except the Duchess's ballad ("Il était un de mes Aïeux"), and Fritz's song to the Duchess ("Eh bien, Altesse, me voilà!").

La Belle Hélène

"La Belle Hélène," opera bouffe in three acts, text by De Meilhac and Halévy, was first produced at the Théâtre des Variétés, December 17, 1864. In "La Belle Hélène" Offenbach goes back to the mythical period, and presents the heroes of the time of Helen and Paris in modern burlesque. The first act opens at the temple of Jupiter in Sparta, where, among others who have placed their offerings at his shrine, is Helen. When alone with Calchas, the augur, they discuss some means of avoiding the decree of the oracle which has declared she is to leave Menelaus, her husband, and flee with Paris, son of Priam, to Troy. Before a decision is reached, Paris, disguised as a shepherd, arrives, and soon he and Helen are lovers. They meet again in a grand tournament in which the two Ajaxes, Achilles, Agamemnon, and others announce themselves in the most comic fashion and guess at conundrums for a prize. Paris wins, and proclaims his name and lineage, to the joy of Helen, whose delight is still further enhanced when the oracle orders Menelaus to set off at once for Crete.

In the second act Helen struggles against the decrees of

Venus. Paris has an interview with her, but she will not yield, and he retires. By the aid of Calchas he secures admission to the chamber of the slumbering Queen, when Menelaus suddenly returns and an altercation ensues, during which Paris defies all the Grecian heroes, and Helen philosophically informs Menelaus he should have announced his coming beforehand. Paris again retreats, and Helen is now in despair.

In the third act Helen and Menelaus have a family quarrel, and he charges her with being false. She denies it, and declares he has been dreaming. Calchas now appears, and announces that a new augur has been appointed and is on his way there. A golden galley is seen approaching, and the augur is found to be Paris himself. He brings word that Venus is angry at what has been going on, but will relent if Helen will return with him to her shrine and sacrifice white heifers. She is reluctant to go, but finally decides to obey the voice of destiny, and sails away with him, leaving all behind in grief and Menelaus in rage.

The dialogue of "La Belle Hélène" is very witty, though coarse at times, and many of the situations are full of a humorous incongruity and drollness growing out of the attempt to modernize these mythological heroes. The music admirably fits the text, and though not so gay as that of "The Grand Duchess," yet is fresh, original, and interesting throughout. The chief numbers of the work are Helen's passionate song of mourning for Adonis ("Amours divins"); Paris's fable ("Au Mont Ida, trois Déesses"), in which he tells the well-known apple story; the march and chorus ("Voici les Rois de la Grèce"), in which, one after the other, they come forward and announce themselves in an irresistibly funny manner; Helen's mock sentimental song ("Nous naissons toutes Soucieuses"); the droll goose march of the kings; a fascinating chorus ("En Couronnes tressons Roses"); Helen's song ("Un Mari sage"), one of the most characteristic numbers in the opera; and in the last act Orestes's song ("Malgré cette ardente Flamme"); the spirited trio ("Lorsque la Grèce est un Camp de Carnage"); and the final chorus ("Que notre Colère"), which preludes the Trojan war.

Orphée aux Enfers

"Orphée aux Enfers," opera bouffe, in three acts, text by Cremieux, was first produced at the Bouffes Parisiens, Paris, October 21, 1858. The best musical work of Offenbach undoubtedly is to be found in his "Orphée aux Enfers," and the text which his librettist furnished him is in keeping with the music. It was a bold as well as droll conception to invest the Olympian gods and goddesses with human attributes and make them symbols of worldly departments of action and official life, to parade them in processions like the ordinary street pageant, to present them in banquets, to dress them in the most fantastically individual manner, and to make nineteenth-century caricatures of the whole Olympian coterie.

The first scene of the opera discloses Eurydice in the Theban meadows plucking flowers with which to decorate the cabin of Aristeus, the shepherd, who is really Pluto in disguise. Suddenly Orpheus appears, not with his tortoise-shell lyre, but playing the violin and serenading, as he supposes, a shepherdess with whom he is in love. His mistake reveals the fact that each of them is false to the other, and a violent quarrel of the most ludicrous description ensues, ending in their separation. He goes to his shepherdess, she to her shepherd. Shortly afterwards, Aristeus meets Eurydice in the fields and reveals his real self. By supernatural power he turns day into night and brings on a tempest, in the midst of which he bears her away to the infernal regions, but not before she has written upon Orpheus's hut the fate that has overtaken her. When Orpheus returns he is overjoyed at his loss, but in the midst of his exultation, Public Opinion appears and commands him to go to Olympus and demand from Jupiter the restoration of his wife. Orpheus reluctantly obeys the order.

The second act opens in Olympus, where the gods and goddesses are enjoying a nap, from which they are awakened by the blasts of Diana's horn. Thereupon much slanderous gossip is circulated amongst them, the latest news discussed being Pluto's abduction of Eurydice. Pluto himself shortly comes

in, and is at once taxed by Jupiter with his unseemly behavior, whereupon Pluto retaliates by reference to Jupiter's numerous amours with mortals. This arouses the jealousy of Juno. Venus, with Cupid's assistance, starts a veritable riot, which is suddenly interrupted by the arrival of Orpheus and his guide, Public Opinion. He demands that his wife shall be restored to him, and Jupiter not only consents, but agrees to attend to the matter personally.

The third act finds Eurydice in Hades, carefully guarded by John Styx. Jupiter is faithful to his promise, and soon arrives there, but not in his proper person. He appears in the disguise of a fly, and allows Eurydice to catch him, after which he reveals himself. When Pluto comes in, he finds her transformed into a bacchante of the most convivial sort. Other deities make their appearance, and finally Orpheus comes sailing up the Styx, playing his violin, and demanding of Jupiter the fulfilment of his contract. Jupiter consents, but makes the condition that he shall return to his boat, Eurydice following him, and that he must not look back. Orpheus sets out, but just before he reaches the boat, the cunning Jupiter launches a thunderbolt after him, which causes him to turn and lose Eurydice, much to the disgust of Public Opinion, but greatly to the edification of Orpheus, who is now at liberty to return to his shepherdess on the Theban plain.

The most striking numbers in this curious travesty are the opening aria of Eurydice, as she gathers the flowers ("La Femme dont la Cœur rêve"); the pastoral sung to her by Aristeus ("Voir, voltiger sous les Treilles"); the fascinating hunting-song of Diana ("Quand Diane descend dans la Plaine"); the characteristic and taking song of John Styx ("Quand j'étais Roi de Beotie"), which in its way is as striking as the sabre song in "The Grand Duchess"; Eurydice's delicate fly-song ("Bel Insecte, à l'Aile dorée"); the drinking-song in the infernal regions ("Vive le Vin"); and Eurydice's vivacious bacchanalian song which immediately follows it ("J'ai vu le Dieu Bacchus").

Les Contes d' Hoffmann

"Les Contes d' Hoffmann" ("Tales of Hoffmann"), a lyric opera arranged in prologue, three acts or scenes, and epilogue, was first produced in Paris, at the Opera Comique, February 10, 1881. The libretto is by Jules Barbier and is based upon the well-known tales by Hoffmann. The opera is a remarkable one in two respects. First, it is the only lyric work by Offenbach, all his other dramatic compositions being extravaganzas in the form of opera bouffe. Second, it is so constructed that the leading soprano appears in four different roles, those of the mistresses of Hoffmann, and the leading baritone in three, those of Hoffman's enemies.

The prologue reveals that the wealthy Lindorf is in love with the singer, Stella, with whom Hoffmann had also been in love at Milan. When she once more sees the latter her passion for him is rekindled and she writes him a letter making an appointment to meet him. By bribery Lindorf secures this letter and plots to make Hoffmann drunk so that Stella will be disgusted with him. Lindorf succeeds, and Hoffmann while intoxicated tells his companions the story of his three love adventures.

In the first scene Hoffmann is in love with the automaton, Olympia. This automaton has been constructed by Spalanzani, aided by Coppelius, and is exhibited as his daughter. Hoffmann is so enamoured of her that he writes her a letter making an appointment. The secret of the irresponsive automaton is revealed to him by Coppelius.

The second scene shows the beautiful Giulietta entertaining her admirers in Venice, the favorite among them being Schlemihl, the man without a shadow. Hoffmann falls violently in love with her. His enemy, Dapertutto, who owns Schlemihl's shadow, connives with Giulietta who induces Hoffmann to exchange his shadow for her love. She then violates her promise and betrays him to his enemies.

In the third scene the inamorata is Antonie, the daughter of Krespel, whose mother had been a famous singer and whose death was occasioned by Dr. Mirakel, who closely resembles

the character of Svengali. As Antonie is in failing health her father forbids her to sing. Hoffmann falls in love with her, but Krespel, fearing he will encourage her to sing, opposes his suit. In this juncture a quarrel ensues between Krespel and Dr. Mirakel, in the course of which the latter summons the spirit of the mother, who requests Antonie to sing. She attempts it and dies, and Hoffmann thus loses his bride.

These are the stories which Hoffmann relates in his intoxicated condition. In the epilogue he sings a song to Stella and he is left with his bottle, "all I have to embrace."

The opera is replete with beautiful melodies, such as the drinking-songs, the love song of Hoffmann, the waltz movement of the automaton, the duet between Antonie and Hoffmann, the passionate music of Antonie in her death scene, and the barcarole, "Fair night, O night of love," one of the best known and most popular of all of Offenbach's many popular lyrics. The sorrowful feature of this opera is that Offenbach did not live to hear his own work in which he made so wide a departure from his opera bouffe style.

PONCHIELLI (AMILCARE)

La Gioconda

"LA Gioconda," opera in four acts, text by "Tobio Garrio" (anagram for Arrigo Boito), was first produced at La Scala, Milan, April 8, 1876, with the following cast:

Gioconda	Sig. MARIANI.
Laura	Sig. BIANCOLINI.
La Cieca	Sig. BARLANDINI.
Enzo	Sig. GAYARRO.
Barnaba	Sig. ALDIGHIERI.

The first performance in this country was in New York, December 20, 1883, under the direction of Signor Vianesi. The libretto is partly based upon Victor Hugo's drama, "Angelo, the Tyrant of Syracuse."

The scene is laid in Venice in the seventeenth century. The first act, called "The Lion's Mouth," opens in the courtyard of the Ducal Palace, upon a great festivity. After the lively regatta chorus ("Feste e pane"), and the departure of the crowd to see the sports, Barnaba, the Inquisition's spy, is left alone. He sings a monologue ("E danzan su lor Tombe"), which contains a motive that follows him throughout. From this monologue it appears that he loves Gioconda, who appears at that instant leading her blind mother, La Cieca, to the neighboring church. Barnaba conceals himself and a very dramatic trio ("Figlia, che reggi il tremulo") follows, as Gioconda goes in quest of Enzo, a noble whom she loves. Barnaba seizes her and forces his protestation of love upon her so violently that the mother is alarmed and makes an outcry. The crowd returns bearing the winner of the regatta

in triumph and making sport of Tuane, the loser, who is persuaded by Barnaba that his defeat was the result of La Cieca's spells. This raises another disturbance in the midst of which Enzo appears with La Gioconda. He goes to the rescue of La Cieca and denounces the crowd as cowards. As they turn against him he calls his comrades to his assistance, just as Aloise, one of the chiefs of the Inquisition, appears with his wife Laura, who is masked. He restores order and releases La Cieca from the crowd, who gives Laura her rosary as a mark of her gratitude. During this scene Laura recognizes Enzo as the proscribed Prince of Santafior to whom she was once affianced and whom she still loves. Barnaba informs him that he is known, that his love for Laura is no secret, and that she will be on his ship at nightfall — it being Barnaba's purpose to get Enzo out of the way so that he may have Gioconda to himself. After an expressive air for La Cieca ("Voce di Donna"), a very powerful duet for Enzo and Barnaba follows ("Pertutti ma non per me"). The crafty spy warns Aloise that Enzo is about to elope with Laura and the act closes with Gioconda's lament over Enzo's perfidy ("Tradita? Ahime!"), with the Angelus of the monks and people for a background. The finale is also greatly enlivened by the ballet ("La Furlana") danced by the revellers.

The second act is called "The Roses," and passes on board Enzo's vessel and on the banks of the Fusina lagoon. It opens with a vigorous marinaresca or sea chorus ("Ha! he! ha! he!"). Barnaba appears in his boat approaching the vessel and singing a graceful but significant barcarole ("Ah! Pescator"), which is followed by the appearance of Enzo on the deck of his vessel where he sings a passionate romance of his love for Laura ("Cielo e Mar"). Another boat approaches and Laura, escorted by Barnaba, steps on deck. Left alone, Laura sings a prayer for protection ("Stella del Marinar"). The jealous Gioconda meanwhile has stolen on board. An intensely passionate duet ("E un Anatema") follows, during which Gioconda attempts to stab Laura. She refrains, however, when Laura lifts the rosary which La Cieca

had given her. Barnaba and Aloise are seen approaching, but Gioconda gets Laura away before their arrival. An intensely dramatic scene ensues between Enzo and Gioconda at the close of which he sets his vessel afire when he finds that the Venetian galleys are surrounding him.

The third act, "The House of Gold," opens with a sombre monologue by Aloise ("Si! moris-ella de!"), in which he determines upon the poisoning of Laura during a fete. Laura enters and a long duet follows in which she is notified she must drink the poison which he places before her, before some passing gondoliers sing the last notes of their serenade. He leaves, and Gioconda enters, bringing with her a narcotic, which she gives to Laura, at the same time transferring the poison to her own phial. Aloise returns and observing the empty bottle thinks his revenge is complete. The scene changes to a fete and the graceful ballet of "The Hours" is introduced. Enzo appears, believing Barnaba's story that Laura is dead, and in a finale of great power discloses his love for her and at the same time is threatened with Aloise's vengeance.

The fourth act, called "The Orfano Canal," opens in the vestibule of a ruined palace, Gioconda's home. By her side are lighted lanterns, poison, and daggers. Two street singers enter bearing the sleeping Laura, whom they place upon a bed. Gioconda is tempted to take Laura's life but resists. Enzo comes in and supposing Laura to be dead he is about to wreak his vengeance upon Gioconda when she wakes and reveals to him who has saved her. The trio of parting between them ("Sulle tue mani") is worked up to a climax of extraordinary power. Gioconda, pretending to keep her word to Barnaba, arrays herself in her gayest attire and then stabs herself, with the words, "I have sworn to be thine. Take me, I am thine." The furious wretch, balked of his prey, exclaims: "Ah! stay thee! 'T is a jest! Well then, thou shalt hear this, and die ever damned! Last night thy mother did offend me. I have strangled her. She hears me not!"

In "La Gioconda" the composer has departed from all the conventional Italian methods and his music clearly shows

Wagner's influence. It is a sombre theme that dominates the chapters of horrors and the music shares the nature of the libretto, though the score contains many attractive scenes and there are passages for the voice of much brilliancy as well as power.

PUCCINI (GIACOMO)

La Bohème

"LA Bohème," opera in four acts, text by Giacosa and Illica, was first produced at the Teatro Regio, Turin, February 1, 1896, and in English as "The Bohemians," by the Carl Rosa English opera troupe, at Manchester, England, April 22, 1897. As it would be next to impossible to make a connected libretto from Murger's famous realistic "La Vie de Bohème," the librettists have selected four scenes, which introduce the romantic poet Rodolphe, struggling with love and poverty; Marcel, the optimistic artist; Schaunard, the eccentric musician; Colline, the cheerful philosopher; the coquettish Musette, and Mimi, the pathetic little grisette. It is only a few chapters in their Bohemian life that have been used, but rarely has music been more closely adapted to characters than that which Puccini has furnished.

In the first act the four Bohemians are seen in their garret plunged in despair over their empty pockets. Rodolphe contributes his manuscripts to keep the fire alive, and Marcel holds off the landlord until Schaunard, who has had an unexpected streak of good fortune, arrives. Three of them at once go off to a café to enjoy Christmas Eve while Rodolphe remains behind to write. All this is but a prelude to the entrance of Mimi, the embroiderer, upon the pretext of getting a light. A love scene follows between her and Rodolphe and the two go to join their friends in the Latin Quarter, the little grisette happy as a bird, and Rodolphe in high spirits as they stroll arm in arm through the crowds, though Mimi is aware that a fatal malady has already touched her. The next scene really develops the character of Musette, and passes in the

street before the Café Momus where Musette appears, escorted by a wealthy banker. She has little difficulty in getting rid of the banker and flying to the arms of Marcel, her old lover. The third act is full of quarrels and reconciliations between the two pairs of lovers, mingled with a vein of comedy, and the fourth act is dominated by the pathetic death of little Mimi.

There are few set pieces in "La Bohème" to be described. The music is adapted to the characters and illustrates all the varying shades of gayety, tenderness, and pathos with a rich flow of melody, unique concerted effects, and most effective orchestration. It is Italian music throughout, but Italian music was never more deftly employed than in this remarkable picture of human emotions. The striking numbers in the first act are the colloquies between the four Bohemians which are preliminary to the fascinating love duet between Mimi and Rodolphe ("Mi chiamano Mimi"), closing with his rapturous outburst of passion ("O soave fanciulla"). The second act is a carnival of gayety, the street scene before the cafe furnishing opportunity for gay choruses of the most typical description — for soldiers, students, servants, working girls, grisettes, pedlers, and venders of cakes, candies, fruits, and delicacies mingle in a crowd of the motliest sort, each having characteristic bits of chorus, and all handled with consummate skill in concerted effect. The gem of the gay scene, however, is Musette's lively waltz and the rhythms of music sung by the four students. The principal numbers in the third act are the music to the separation of Mimi and Rodolphe at the barriers ("Addio, senza Rancore"), which is set off in strong contrast with the quarrel scene of Musette and Marcel, in which they hurl epithets at each other ("Chè mi gridi? Chè mi canti?"). The music of the fourth act is tragic throughout and culminates in the pathetic duet between Mimi and Rodolphe ("Sono audati? Fingeos di dormire") after she has been brought back to the students' attic to die. Musically as well as dramatically it is a scene of absorbing interest and comes nearer to inspiration than most of the music of the modern Italian school.

Tosca

"Tosca," opera in three acts, text by Giacosa and Illica, after Sardou's melodrama of the same name, was first produced at the Costanzi Theatre, Rome, January 14, 1900. It was brought out in London during the same year, with Ternina, Scotti, and De Lucia in the principal roles, and was first heard in this country in New York, February 4, 1901, with the following cast:

Floria Tosca	Mme. Milka Ternina.
Mario Cavaradossi	Sig. Cremonini.
Cesar Angelotti	Sig. Dufriche.
Il Sagrestano	Sig. Gilibert.
Spoletta	Sig. Bars.
Scianone	Sig. Viviani.
Scarpia	Sig. Scotti.

The story is repulsive but intensely dramatic. The first act opens in the Church of Saint Andrea alla Valle. Cavaradossi, a painter, working in the church, is visited by his mistress, Floria Tosca. Meanwhile Cesar Angelotti, a political prisoner, seeks refuge in the church and conceals himself in the chapel. A love scene follows between the painter and Tosca. Angelotti, warned that his escape has been discovered, hurries away with the painter's help to the latter's villa. A crowd pours into the church to celebrate a victory over Napoleon, among them Scarpia, the chief of police, who has tracked Angelotti there and finds evidences of the prisoner's recent presence. Angelotti's sister had left a woman's dress as a disguise for him, and in the hurry of the escape a fan was dropped which makes Tosca suspect that her lover had left with some woman as his companion.

In the second act Cavaradossi is found at Tosca's villa and is arrested by Scarpia's orders in the hope of finding Angelotti's hiding place. Scarpia conspires to secure Tosca by torturing Cavaradossi, but he reveals nothing. In desperation, Tosca secretly informs him of Angelotti's hiding-place, and her lover is imprisoned. Angelotti is found but escapes by suicide. Scarpia thereupon presents the hideous alternative

to Tosca of her lover's instant death or her own dishonor. Tosca agrees to yield if he will first sign a permit for herself and Cavaradossi to leave the city the next morning. Scarpia thereupon orders his deputy to have a mock execution by firing blank cartridges, and while signing the permit is stabbed by Tosca.

In the last act Tosca visits her lover in the prison and tells him of the feigned execution and a long love scene follows. Then comes the execution, but it is a real one, for the soldiers have unwittingly killed him. At the same time Scarpia's guards appear upon the scene in quest of Tosca, for they have heard of their master's death and know that she killed him. As Tosca sees them and becomes aware of their purpose, she leaps to death from the prison ramparts.

There is no overture to "Tosca." Three gloomy chords, the motive of Scarpia, are sounded and the curtain rises upon the church interior. Nearly all the first act is occupied by the dialogue music between Cavaradossi, Angelotti, the Sacristan, and Tosca, which is smoothly and melodiously written, followed by Cavaradossi's charming aria ("Recondita Armonia") leading up to his duet with Tosca, in which occurs a very beautiful passage for the latter ("Non la sospire"). The interruption of the number by the entrance of choristers, seminarians, and the people to celebrate the victory prepares the way for a finale of much power and brilliancy of effect in which Scarpia's furious soliloquy ("Va, Tosca, nel tuo Cuor s' annida Scarpia") is sung against the ringing of bells, booming of cannon, pealing of the organ and the Te Deum of the choristers.

The second act is not rich in set numbers. Its music mainly accompanies and sets forth the spirit of the action in quick but graphic musical dialogue. The most striking effect is the gavotte music at the Queen's entertainment in honor of the victory and the singing of the cantata by Tosca and chorus behind the scenes, while Cavaradossi is undergoing examination and horrible torture at Scarpia's hands, and the tragedy music in the finale, with Tosca's imploring appeal to Scarpia ("Vissi d' Arte e d' Amor, non feci").

The third act opens more quietly and upon a gentler scene, made attractive by the shepherds' snatches of song, blending with delightful bits of orchestral music and the distant sound of bells. The rural quiet, however, is soon disturbed by the approaching tragedy. Cavaradossi bids his farewell to Tosca, to the accompaniment of a 'cello obbligato, followed by his mournful soliloquy ("E lucevan le Stelle"), and the duet with Tosca, ending "O dolci Mani." As the duet closes, action and music rush swiftly to the tragic denouement and the ghastly story ends in melodramatic music of the most intense kind.

Madame Butterfly

"Madame Butterfly," the text by Illica and Giacoso, is founded upon the story of the same name by John Luther Long and the drama by David Belasco. It is arranged in three acts and was first given at Milan, February 17, 1904 and in this country in 1906.

The story is infinitely pathetic. The first act opens near Nagasaki. Lieutenant Pinkerton of the United States Navy has arranged through a marriage broker to wed Cho-Cho-San (Madame Butterfly) and is disclosed inspecting a house he has leased, and with him Sharpless, the American Consul, who seeks to dissuade him from the marriage. During their interview the bride and her friends arrive, and the situation is further complicated by Madame Butterfly's announcement to the Consul that she has abjured her faith and will entrust her future to her husband. The marriage contract is signed, but as the celebration begins Madame Butterfly's uncle, a priest, arrives and curses her for her renunciation, whereupon Pinkerton turns him and the rest of the Japanese out of the house. A passionate scene with Madame Butterfly follows.

Three years are supposed to elapse. Pinkerton has long since been recalled to America and Madame Butterfly patiently and bravely awaits his return. Meanwhile Pinkerton has informed the Consul that he is now married to an American wife and is about to return to Nagasaki. The Consul comes

to break this news to her, but finds it a difficult task to undeceive her. Meanwhile Yamadori, a wealthy Japanese suitor, visits her, but she will not listen to his proposal, upon the ground that she is already married to Pinkerton. As he departs the Consul again tries to convince her of the truth of his message, but she only answers him by bringing in her baby boy. As he departs, guns announce the arrival of Pinkerton's ship and Madame Butterfly is in a transport of joy. She and her maid decorate the house for his reception and they watch for his approach. The tired maid and the baby go to sleep, but Madame Butterfly still watches.

The third act opens with the vision of Madame Butterfly still watching for her husband. At last he appears, approaching the house with his American wife upon his arm. As he realizes the tragedy of the situation he rushes away, leaving the Consul to explain. The latter induces the maid to tell the whole truth to Madame Butterfly and also to urge her to give the baby to the American lady to be brought up. When the former learns the full truth she wishes the American lady happiness and sends word to Pinkerton she will soon find peace. A little later Pinkerton and the Consul return, only to find her dead. She has killed herself with her father's dagger.

The music is thoroughly in keeping with the movements of this sad tragedy. It abounds in melodious recitative and has many movements of deepest pathos as well as of fascinating grace and brilliancy. Its most prominent numbers are the Oriental music which accompanies the first appearance of Madame Butterfly and her friends; the exquisite love duet in the first act; the finale to the same act ("Ah! Night of Rapture"); Madame Butterfly's lament in the second act; and her closing music in the third, which is marked by tender pathos, love, and resignation to her fate.

Manon Lescaut

"Manon Lescaut," the third of Puccini's operas, was first produced at Turin Feb. 1, 1893 and had its first performance in

this country in 1894. The text is based upon Prevost's "Manon Lescaut," and the opera is arranged in four acts so that each act constitutes a scene.

The first act opens before an inn where students are singing and waiting for the girls to come from work. Des Grieux enters but does not join them. Manon and Lescaut, her brother, alight from a coach and Des Grieux accosts her. She is on her way to a convent but promises to meet him later. Geronte, another admirer of Manon, and an old *roué*, plans to carry her off, but Edmund, a student, overhears his plan and advises Des Grieux to take Manon away in Geronte's post-chaise, which he does, followed by Lescaut and Geronte.

The opening of the second act reveals that Manon has become Geronte's mistress. She is installed in his Paris apartment, but is sad as she remembers Des Grieux. A dance follows, after which, in Geronte's absence, Des Grieux appears. In the midst of their loving interview Geronte suddenly returns, pretends to give them their freedom, and leaves them. Her brother urges them to fly, but as they attempt to do so the door is locked by Geronte's orders, and a squad of soldiers appears. Manon is arrested and taken away, Des Grieux vainly attempting to follow.

The third act opens in a square at Havre. Manon is in prison, but tells Lescaut and Des Grieux through the bars that she is to be exiled to America. Their attempts at rescue are thwarted. At last Manon, amid a crowd of women who are also to be deported, is escorted by the guards to a vessel. Des Grieux seeks to walk by her side, but the Sergeant roughly pushes him away. The Captain of the vessel, however, sympathizing with him, manages to smuggle him aboard.

The fourth act reveals a desert place near New Orleans (!) where Manon and Des Grieux are wandering about exhausted, and vainly seeking shelter. As Des Grieux is long absent seeking for water, she thinks he has deserted her, abandons all hope and lies down to die. Des Grieux returns, but too late, for she dies in his arms.

The most striking passages of the opera are the duet for the two lovers and the beautiful romanza for Des Grieux in

the first act; the graceful minuet and madrigal and the passionate duet of the lovers in the second act; the orchestral intermezzo called "Journey to Havre" between the second and third acts; the tenor solo, in which Des Grieux pleads for Manon and the very dramatic climax in the finale of the third, punctuated with the Sergeant's roll-call as the unfortunate women are deported. The fourth act is a long, monotonous, and somewhat dreary duet between Manon and Des Grieux.

Le Villi

"Le Villi," an opera in two acts, libretto by Ferdinando Fortuna, is interesting as the first dramatic work of a composer now world-famous. It was written by Puccini while he was a student at the Milan Conservatory, in competition for a prize, but was rejected by the Committee. Subsequently, with the help of Boito, the young composer revised it and expanded it from one act to two, and in this form it was produced in Milan, May 31, 1884 and achieved a success. The source of the story used by the librettist is legendary, being both Slavic and Teutonic. The legends agree in the main, the Villi, or Wilis, being the ghosts of maidens deserted by their lovers, who take revenge by waylaying their betrayers and whirling them to death in the dance.

There are but three principal characters in "Le Villi" — Wulf, the mountaineer; Anna, his daughter; and Robert, the faithless lover. The scene is laid in the Black Forest. The first act opens upon the betrothal feast of Robert and Anna. The former is about to depart upon a journey and assures the disconsolate Anna he will remain faithful to her. All join in prayer and he takes his farewell.

The second act reveals that Robert has forgotten his promises. He devotes himself to wild orgies in Mayence and is led astray by an evil woman upon whom he squanders his money. Despairing of his return, Anna is taken ill and dies. Robert returns to his native village, a broken-down man, but as he is passing through the forest the Wilis dance about him. He

reaches Anna's cottage and hears strange sounds — the funeral chant. The witch dancers reappear and among them is the apparition of Anna. She upbraids him. He tries to escape, but she seizes him by the arm and the Wilis surround him and whirl him about. With a last appeal to Anna he falls dead and Anna vanishes, while the chorus sings a derisive "Hosanna."

The music of "Le Villi" derives its main interest from the fact that it reveals the beginnings of the genius displayed in "Le Bohème" and "Manon Lescaut," and yet there are numbers which are very attractive, among them the betrothal music, prayer, and waltz in the first act; the symphonic prelude to the second act, "L'Abbandono," and its second part after the passage of the funeral procession "La Tregenda," accompanying the dances of the Wilis. Streatfeild, analyzing the work of Puccini, says: "The music is the work of a man of imagination. It is thoroughly Italian in character and there is little attempt at local color. In the supernatural part the composer is completely successful. His Wilis have a character of their own, entirely distinct from that of other operatic spectres. There is a fiendish rapture in their gambols which Puccini has been very happy in conveying."

The Girl of the Golden West

"La Fanciulla del West ("The Girl of the Golden West"), an opera in three acts, music by Giacomo Puccini, text by C. Zangarini and C. Civinini, was first produced upon any stage, by the Metropolitan Opera Company, in New York, December 10, 1910, with the following cast:

Minnie	Emmy Destinn.
Johnson	Enrico Caruso.
Jake Rance	Pasquale Amato.
Nick	Albert Reiss.
Ashby	Adamo Didur.
Sonora	Dinh Gilly.
Trin	Angelo Bada.

Sid	Giulio Rossi.
Bello	Vincenzo Reschiglian.
Harry	Pietro Audisio.
Joe	Glenn Hall.
Happy	Antonio Pini-Corsi.
Larkens	Menotti Frascona.
Billy	Georges Bourgeois.
Wowkle	Marie Mattfeld.
Jake Wallace	Andrea de Segurola.
Jose Castro	Edoardo Missiano.

The text of the opera is founded upon the drama of the same name by David Belasco, a performance of which Puccini witnessed during a visit to New York for the purpose of assisting in the initial performance of his opera "Madame Butterfly." The play greatly attracted him and gave him the idea of setting it in operatic form. It follows the original story quite closely, a few changes only having been made in the first and last acts for scenic and musical effect.

The first act opens with a characteristic scene in the Polka saloon among the California mountains. While the miners are playing cards and drinking, the minstrel of the camp sings a home song, which so affects Larkens that the miners take up a contribution to send him home. Another is caught cheating and kicked out. Ashby, the express agent, suddenly enters with the announcement that he is hot on the trail of Rammerez, the outlaw. Minnie, the proprietor of the saloon, appears and a quarrel ensues between Rance, her lover, and one of the miners, in which Rance's life is saved by her. After quiet has been secured Nick enters, announcing there is a stranger outside. He is bidden by Minnie to bring him in, and Dick Johnson, in whom she is interested and whom she has met before, enters. The jealous Rance seeks to pick a quarrel with him, but Minnie again interferes, and while the miners are dancing she and Johnson retire into the next room. Ashby suddenly enters, bringing with him Jose Castro, one of Rammerez' band, who, upon being questioned, throws the miners off the scent by informing them that Rammerez is not half a mile away. When Johnson reënters he is astonished at finding Castro, who whispers to him that he has deceived the

miners. After the latter have started out, a love scene ensues between Minnie and Johnson, after which he suddenly departs, informing her, however, that he will return.

The second act opens in Minnie's mountain cabin, and discloses Wowkle, the squaw, and Billy, her Indian lover, in a quaint love scene. Minnie enters and Johnson soon joins her. A love scene follows. Meanwhile the storm without is so severe that Minnie gives him her bed and she herself lies on the blankets before the fire. They are suddenly disturbed, however, by the posse, with Rance at the head, who declares to Minnie that her friend Johnson is the bandit Rammerez and shows her a photograph to prove it. After they have left Minnie confronts Johnson with the charge, and as he does not deny it she drives him out into the storm notwithstanding his plea that he is going to lead a better life. Suddenly a shot is heard and Johnson is found by Minnie lying wounded at the door. She drags him in and helps him to a loft above the room. Rance enters to kill him, but Minnie declares he is not there, and so far allays Rance's suspicions that he is about to leave. A drop of blood, however, falls upon his hand from above and he orders the wounded man out from his hiding-place. Knowing that Rance will kill him, and that the sheriff is a confirmed gambler, she proposes a game. If he wins he shall have Johnson for his prisoner, if she wins she shall have Johnson. She wins by cheating while the sheriff's back is turned and secures her lover.

In the last act Johnson has been captured by the express agent and others, and preparations are made for his lynching. The rope is fastened about his neck, and as the furious miners are about to hang him Minnie dashes in and pleads for Johnson's life so eloquently that the men, who are very fond of her, finally relent and let him go, upon condition that he will leave the country forever. He consents, Minnie joins him, and the two depart to begin a new life far remote from the mountains.

The short orchestral prelude gives out three motives, the first of which typifies the redemption of Johnson by Minnie's love, the second in ragtime, the outlaw side of Johnson's char-

acter, and the third, the pleading of Minnie for his life. The principal numbers are the minstrel's song, supposed to be American in color but purely Puccinian, the chorus of the miners, which is described as "un ritornello Americano," but which has little American about it, and the duets between Rance and Minnie, and Johnson and Minnie, in the first act; the Indian song of Wowkle, the squaw, the love passage between Minnie and Johnson, and the card game music, in the second act; and the tenor solo for Johnson and Minnie's plea in the last act, which are purely Italian in the Puccini style and the most effective numbers. The opera as a whole is a curious mixture of Puccini in the vocal score, Debussy in the orchestral, and ragtime and Indian rhythms in an effort to secure American color. The great scenes are purely Italian, and the dramatic quality is obtained from various sources. But it must be said that American atmosphere is lacking.

Il Tabarro

These three one-act operas, "Il Tabarro," "Soeur Angelica" and "Gianni Schicchi," were produced for the first time at the Metropolitan Opera House, New York, December 14, 1918.

"Il Tabarro" ("The Cloak") was drawn, as to its story, from Didier Gold's "La Houppelande," the Italian libretto having been written by Giuseppe Adami.

The characters are as follows:

Michele, skipper of a Seine barge	BARITONE
Luigi, longshoreman	TENOR
Tinca, longshoreman	TENOR
Talpa, longshoreman	BARITONE
Giorgetta, Michele's wife	SOPRANO
Frugola, Talpa's wife	SOPRANO

The scene, set in Paris, is Michele's barge, which is lying at anchor at a wharf on the Seine. At the right, in the background, are to be seen apartment houses bordering on the river front. Michele, the skipper of the barge, is seen by the tiller of his boat, watching the sunset. The voices of the longshoremen are heard as they sing at their work.

Giorgetta emerges from the cabin without noticing her husband. She performs various domestic duties and then, perceiving Michele, proposes that she give wine to the longshoremen who are just finishing their work in the hold. Michele endeavors to kiss his wife and is repulsed by her. Luigi, one of the longshoremen, comes on deck followed by his companions and Giorgetta dispenses wine. An organ-grinder passes along the wharf and the men call him to play some dance music. Luigi dances with Giorgetta. The organ-grinder disappears, but is followed by a song-pedler ("Primevera, primervera") whose singing attracts some of the shop-girls. Giorgetta observes that her husband is silent, but her queries as to the reason of his moodiness are interrupted by the entrance of Frugola, Talpa's wife, a ragged woman who carries a large knapsack filled with the rubbish which she has picked up. Michele enters the cabin while his wife talks to the newcomer. Talpa comes up from the hold followed by the other longshoremen. Luigi sings of the bitter life of toil ("Il pane lo Guadagni"). Frugola sings, too, of her dreams of a tiny cottage with a garden filled with rosetrees ("Ho sognato una casetta"). Talpa and Frugola wend their way home, singing snatches of the song "Ho sognato una casetta." Luigi and Giorgetta are alone and they exchange passionate confidences, but these are interrupted by the appearance of Michele, who comes up from the hold. The woman warns her lover to be cautious. Luigi tells the skipper that he has stayed behind to thank him for keeping him at work. Michele re-enters the cabin to light the lamps and the two lovers, once more left alone, are carried away by their passion. It is dark when Michele comes out with the lanterns and Giorgetta has only just enough time to push Luigi into the gloom as her husband reappears. Michele again tries to relight the darkened flame of his wife's love for him, but again she repulses him. Giorgetta says that she will go to bed and she leaves her husband sitting with his cloak around him by the tiller. The woman has arranged to rejoin Luigi later, when the deck is deserted and her signal to him is to be a lighted match.

Michele, left alone, soliloquizes. He takes his pipe from his pocket and lights it. At the flaring of the match, Luigi, believing the light to be Giorgetta's signal, jumps lightly onto the deck of the barge, but is seized by Michele, who takes him by the throat and, gradualy tightening his hold upon it, forces the man to confess that he is Giorgetta's lover. The infuriated husband strangles Luigi and, hearing Giorgetta calling to him, covers the corpse with his cloak. The woman comes on deck, nervously and anxiously tries to make up with Michele. He invites her to sit near him, under his cloak. As she approaches the man throws open the garment and the corpse falls at Giorgetta's feet.

Puccini clothed this grisly little drama with music of no little dramatic power, but he heightened this power rather than diminished it by the use of lighter tints from his tonal palette. Thus the humor of the barrel-organ which plays horribly out of tune in the early part of the scene gives, by contrast, greater depth to the emotional tension of the interview between Giorgetta and her lover, and the ditty sung by the song-pedler throws into deeper shadow the sense of impending tragedy which culminates in death and woe.

F. B.

Gianni Schicchi

The text of this one-act opera was written by Gioachino Forzando.

The characters are as follows:

Gianni Schicchi	Baritone
Lauretta	Soprano
Zita, called "The Old Woman," a cousin to Buoso	Mezzo-Soprano
Rinuccio, Zita's nephew	Tenor
Gherardo, Buoso's nephew	Tenor
Nella, Gherardo's wife	Mezzo-Soprano
Gherardino, their son	Silent
Betto of Signo, a cousin of Buoso	Baritone
Simone, a cousin of Buoso	Baritone
Marco, Simone's son	Baritone
La Ciesca, Marco's wife	Mezzo-Soprano
Master Spinelloccio, a physician	Baritone
Amantio di Nicolao, a notary	Baritone
Pinellino, a shoemaker	Bass
Guccio, a dyer	Baritone

The action, which takes place in 1299, at Florence, opens in the bedroom of Buoso Donati, who has just died. Buoso's relatives are discovered kneeling in a semi-circle round his bed. All these are giving vent to rather forced sobs and the conventional lamentations. Only the little Gherardino is otherwise engaged. He is playing marbles in a corner. The relatives begin whispering to each other that it is rumored in Signa, their city, that Buoso has left all his money to the monastery. They forget to sob in their interest in this matter and they appeal for advice to Simone, as having been town sheriff. The latter suggests that if the dead man's will has been filed at the townhall there will be little chance of doing anything about a change in it; but if it is secreted in the apartment — that would be another matter.

Donati's relatives proceed to search frantically for the document. Occasionally one believes that he has discovered the parchment, only to be disappointed. Finally the will is found by Rinuccio, who hopes that if money has been left to his family his aunt will allow him to marry the beautiful Lauretta, the daughter of Gianni Schicchi. He hands the will to his aunt (Zita) who proceeds to read it, while all the relatives crowd around to see whether she is construing it aright. They all drop, petrified with consternation and disappointment, into seats when they learn that the original rumor has been correct and that Buoso has left all his money and property to the monks. They ask Simone if it wouldn't be possible to find a way to change the will. Rinuccio tells them that only one man might be able to save them — Gianni Schicchi. Zita disgustedly tells him not to make any further mention of Schicchi or his fair daughter, but Rinuccio had aready sent for him, hoping to make arrangements for marrying the girl. All the relatives profess contempt for Schicchi, who is defended by Rinuccio.

A knock is heard at the door and Schicchi enters with Lauretta. Gianni Schicchi observes the general air of depression and opines cynically that Buoso must be getting better. Coming further into the room he observes the lighted candles at the bed and realizes that the sick man is

sick no more. Old Zita rushes at Gianni like a wild beast and informs him that the dead man has left his money to the monastery and that she refuses to let her nephew marry a pauper. The two lovers indulge in ardent reminiscences and implore vainly their respective guardians to let them wed. Schicchi is making his way to the door, dragging his daughter by the hand, when Rinuccio suddenly suggests to the relatives that Schicchi might help them in the matter of the will. They snatch at the idea. Gianni sends Lauretta out with Rinuccio and then asks the relatives who are crowding round him if any one outside has heard that Buoso had died. They answer that since the sick man became unconscious no one has entered the room. Schicchi, his mind apparently made up as to his course of action, tells Marco and Gherardo to remove the corpse to another room, and the women to make the bed. They have no sooner done this than a knock is heard at the door. It is the physician Spinelloccio. The relatives darken the room and go to the door, barely holding it ajar while the doctor inquires after his patient, Buoso is better, they tell him, but when Spinelloccio purposes to go up to the bed, Gianni Schicchi, imitating the quavering tones of its late occupant, requests him to come later as he feels tired and sleepy. The physician retires.

Schicchi then puts on one of Buoso's nightshirts and his nightcap and, getting into the bed, informs the relatives that he will impersonate the dead man. He orders them to send for the notary and two witnesses, to whom he will dictate a will that will please all. The relatives are enraptured at this happy outcome of their disappointment and they decide upon a fair apportionment of the property among themselves while Rinuccio runs for the notary. While he is settling himself comfortably in bed, Schicchi reminds the relatives that any tampering with a will involves banishment from Florence to all concerned. All are visibly impressed with this direful fate. Once more a knock is heard at the door. The notary and his two witnesses enter and Schicchi proceeds to dictate the will. Instead of leaving the property to the relatives of Buoso, he wills it to himself. The rela-

tives are infuriated, but they can do nothing about Gianni Schicchi's double-dealing without incriminating themselves. When the notary departs they make a rush at the bed, yelling execrations at its occupant, who hastily rises and defends himself from their assaults. Using Buoso's stick with effective results, Schicchi drives the relatives from the room, the men and women helping themselves to silver and other articles as they depart.

Rinuccio and Lauretta, who had been outside during the scene with the notary and the subsequent fracas, now return and embrace rapturously. Schicchi comes down to the footlights and apologizes to the audience for his bad behavior.

In some respects "Gianni Schicchi" was a departure from the path of art which ordinarily Puccini was accustomed to tread. It was a departure because it disclosed the Italian master dealing with farcical humor rather than with sentiment or with tragedy. Yet there were moments in "La Boheme" and even in "Tosca" — the opening scene with the sacristan, for example — which suggested that Puccini might well succeed in allying his gifts to the lighter sides of art. There can be no doubt that the humor of "Gianni Schicchi," the cleverness of its characterization, the deft fashion in which the orchestra reflects the irony of the story, makes the little opera a masterpiece of its kind.

F. B.

La Rondine

"La Rondine" ("The Swallow"), composed to a text by Giuseppe Adami, was produced for the first time at the Monte Carlo Opera House, March 28, 1917.

The characters of the opera are as follows:

Magda	Soprano
Lisette	Soprano
Ruggero	Tenor
Prunier	Tenor
Rambaldo	Baritone
Perichaud	Baritone or Bass
Gobin	Tenor

Crebillon . . . . . Bass or Baritone
Yvette . . . . . Soprano
Bianca . . . . . Soprano
Suzy . . . . . Mezzo-Soprano
A Majordomo . . . . . Bass
A Singer . . . . . Soprano
Citizens, Students, Painters, Ladies and Gentlemen, Grisettes, Flowergirls, Dancers, Chambermaids.

The scene is Paris during the Second Empire.

The first act opens in a salon in the house of Magda, in Paris. The tenant of this is the mistress of Rambaldo Fernandez, who has given her a palatial home. In the salon Magda, who is pouring out coffee, is surrounded by her guests Perichaud, Gobin, Crebillon, Yvette, Suzy and Prunier. They are discussing sentimental love and do not share in the feeling which Prunier gives voice to in a sentimental song. Prunier is a poet and the lover of Lisette, Magda's confidential maid. His words deeply impress Magda and she invites him to sing again. He goes to the piano and obeys her ("Chi il bel sogno"). Rambaldo sees that Magda is being carried away on a current of romanticism and he brings her to earth by drawing from his pocket a pearl necklace which he presents to her as a symbol of love that has nothing of sentimentality in it. The recipient of this gift is not altogether pleased with so public a presentation of it. It does not, she says, alter her opinion.

Magda discloses to her guests her former sentimental inclinations, which once led her to run away from her aunt's house to sing in Bullier's cafe chantant as a poor grisette. Prunier is telling the guests their fortunes by reading their palms and, while the company is crowding round him, Lisette announces the arrival of Ruggero, the son of an old friend of Rambaldo, who lives in the country. At that moment Prunier is reading the hand of Magda and telling her that she — the little swallow — will follow love to a humble but cosy nest. Rambaldo welcomes the son of his friend with warmth and Ruggero, who is somewhat diffident, hands Rambaldo a letter from his father. Having perused it, Rambaldo asks the young man if this is his first visit to

Paris and Ruggero says that it is. Lisette brings in champagne and they discuss as to where the young man should be taken for his first evening in Paris. Bal Musard, Frascati, Pré Catalan are suggested, but Lisette proposes Café Bullier and this is hailed with enthusiastic assent. The guests begin to take their departure. Magda, who has accompanied some of them to the veranda, returns slowly, brooding over what had been told her by Prunier about the swallow following love to a humble nest. Suddenly an idea strikes her and she goes out.

Lisette and Prunier re-enter the room and there is a love scene. They set out for Bullier's café and as they leave, Magda appears, dressed as a grisette. She, too, has made up her mind to go to Bullier's.

The second act opens at Bullier's Café, which is full of artists, grisettes, students and others from the Latin Quarter. Flower girls stroll around selling their nosegays. Some grisettes perceive Ruggero sitting silent and alone at a table and, remarking his timidity, call across to him teasingly and try to guess his name. Ruggero by a gesture shows that he is not interested in them and the girls abandon the chase.

Soon Magda appears. Four students show themselves at once fascinated by her and one, more audacious than the rest, offers her his arm which she declines. Pushing her way into the room, Magda sees Ruggero at his table, gazing with astonishment at the whirling scene around him. She makes her way to the young man and endeavors to put him at his ease. Soon they are talking intimately, each more and more fascinated by the other. The crowd begins to dance, Magda and Ruggero are momentarily lost among the dancers. Lisette and Prunier make their appearance and, following them, Magda and Ruggero, who return to their table. The conversation of the two last named becomes more and more impassioned, for love has entered the hearts of both. Finally they kiss each other long and ardently, this climax to their acquaintance attracting the attention of the students.

Prunier and Lisette now join the lovers. Suddenly Rambaldo makes his appearance. He sees that the attitude of

Magda and Ruggero implies more than mere friendliness and his anger and resentment flame out. He demands from Magda what he considers to be his rights, but the woman tells Rambaldo coldly that the association between them is severed and that she will nevermore return to the house which he had given to her. Ruggero and Magda leave the café together as the act closes.

The third act takes place in a villa on the banks of the Seine. Prunier's prophecy has been fulfilled. Magda, the swallow, has been taken to a humbler but a cosy nest. She and her lover have been living in a Paradise of their own making; but a shadow is soon to fall over it. Ruggero has written to his parents asking for money wherewith he may pay his debts and for their blessing upon his marriage to Magda. When she is alone Magda reflects upon this situation and sees that marriage — for her, at least — is impossible. Prunier and Lisette come to visit her and they discuss the matter, but upon Ruggero's return they leave.

The young man has received a letter from his mother in which he has read that an innocent young girl, pure as a flower, would be welcomed with tender warmth by his parents. Magda is reduced to despair by this news. The contrast between what she is and what Ruggero's father and mother expect her to be stares her in the face. Ruggero does not notice Magda's agitation. He goes out to answer his mother's letter and, after he has left, Prunier returns. The latter convinces Magda that there is only one course for her to follow, that happiness would be gone forever, when marriage was followed by discovery of her past with Rambaldo. The girl sees that Prunier is right. She writes a few lines of farewell to her lover and leaves the villa on Prunier's arm.

"La Rondine" differs from other operas by Puccini in its abundance of dance rhythms. It is in reality a waltz-opera. The melodies, however, are thoroughly Puccinian in essence and there are interesting experiments in harmonization which are an advance upon "Tosca" or "La Boheme."

F. B.

Turandot

This work, Puccini's last opera, was produced for the first time at La Scala, Milan, April 25, 1926, under the direction of Arturo Toscanini. Puccini had long been looking for a suitable libretto when Renato Simoni, dramatic critic of the *Corriere della Sera,* Milan, suggested Carlo Gozzi's fairy play "Turandot," an 18th century version of an Eastern legend. This had been adapted by Schiller and several composers had employed it for operatic versions in the course of the 19th and 20th centuries. The libretto for Puccini's work was provided by Renato Simoni and Giuseppe Adami, who made modifications in certain details of the original story. Puccini died before he had entirely finished his work and, following a conference between the composer's heirs, his publishers (Ricordi and Company) and Toscanini, conductor at La Scala, Alfano was chosen to complete the opera. The latter's work began at the close of the last scene, where Liu commits suicide. Alfano was unable to find any extensive sketches made by the composer for this finale and, with the exception of one or two themes which he took from earlier portions of the opera, he drew entirely upon his own ideas. At the first performance the interpretation of Puccini's "Turandot" came to an end with the scene of Liu's suicide. When that point had been reached, Toscanini, who was conducting, turned round to the audience and said: "Here the opera finishes; when he had written thus far, the composer died." It may be added that at that first production the cast was thus distributed: Turandot, Rosa Raisa; the Unknown Prince, Michele Fleta; Liu, Maria Zamboni.

The following are the characters in "Turandot:"

Princess Turandot	Soprano
The Emperor Altoum	Tenor
Timur, the dethroned Tartar king	Bass
Calaf, the Unknown Prince, Timur's son	Tenor
Liu, a young slave girl	Soprano
Ping, the Grand Chancellor	Baritone
Pang, the General Purveyor	Tenor
Pong, the Chief Cook	Tenor

A Mandarin . . . . . BARITONE
The Prince of Persia . . . . . BARITONE
The Executioner . . . . . BARITONE

The scene is Pekin in legendary times.

The first act opens at the walls of the Great Violet City (Pekin). On the bastions poles are to be seen bearing heads of decapitated people. It is sunset as the curtain draws up. The square is occupied by a crowd of Chinese as a mandarin reads a proclamation to the effect that Turandot, Princess of China, will become the bride of a Prince of royal blood who will solve three enigmas which she will set. Should he fail, the applicant for her hand must die by the executioner's sword. The mandarin finishes by declaring that the Prince of Persia has just failed and that he must meet his doom at the rising of the moon. The crowd clamors for the death of the Prince and calls impatiently for the executioners. In the excitement some people are trampled by the mob. Timur is one of these and Liu, a slave girl who accompanies him, calls imploringly for help. A youth suddenly comes forward to her assistance and recognizes in the old man his father, who is a Tartar king. Timur, who has been unconscious, joyfully welcomes his lost son when he comes to, but the Unknown Prince warns him to be cautious, as those who have usurped his crown seek him. The Executioner and his assistants arrive and sharpen the immense sword. As the interest of the crowd is concentrated upon this episode, Timur is able to tell his son that, his battle having been lost and his kingdom lost, too, Liu had helped him to escape. The Unknown Prince thanks the girl for her kindness and, having asked why she should have shared so much anguish, Liu replies that one day at the palace he had smiled at her.

The following scene is concerned with the preparations for the execution of the Prince of Persia. The crowd perceives with joy that the moon is just about to rise. The procession of the executioners and the Prince of Persia is formed. The crowd, which had loudly called for the latter's decapitation, now perceives how young and attractive he is and demands pity for him. The voice of the Unknown

Prince is heard joining in the cry for clemency and execrating the cruelty of Turandot. His words fade upon his lips, for the Princess appears on the loggia, bathed in the moonlight, and her beauty and proud bearing move the Unknown Prince to ecstasy. Timur perceives that something has happened to his son, who stands gazing rapturously at Turandot.

The old man and Liu would depart, but suddenly the sound of the Prince of Persia's decapitation reaches their ears, and at the same moment the Emperor's three Ministers, Ping, Pang and Pong make their appearance. The Unknown Prince determines to make the attempt to solve Turandot's enigmas and to claim her hand. The three Ministers, however, discourage him — the enigmas are unsolvable, death is certain. The Unknown Prince insists that he will try. Ghosts of the Princess's slain candidates for her hand float across the scene. Timur and Liu desperately endeavor to persuade the Unknown Prince to desist and Liu tells him that her heart is breaking ("Signore ascolta"). The man is sorry for Liu, asks her to stay with the old man if, failing to solve the riddles, he should die ("Non piangere, Liu") and, once more resisting the entreaties of the three Ministers, he flings himself against the gong which is to signal that the challenge has been accepted. Three times does the Unknown Prince strike the gong, each time crying: "Turandot!"

The second act is in two scenes. The first is a pavilion in the Emperor's palace. Ping, Pang and Pong are revealed as the curtain rises and they sum up in a long and vivacious trio the restful past of China for seven thousand centuries and the present agitated condition of it, due to Turandot and the continuous succession of beheadings which has reduced them to being ministers of the Executioner. They search the scrolls for statistics. They pray that the Unknown Prince may be successful and that they may have to prepare the nuptial couch for Turandot, the woman who has not known love. Suddenly there is heard the sound of trumpets and of many advancing feet. The hour has come

for the solving by the Unknown Prince of Turandot's three enigmas and the crowd has begun to arrive.

The second scene is a vast square in front of the Imperial Palace. A great staircase leads up to the latter and at its head there stand the eight Wise Men who hold in their hands the scrolls containing the solution of the enigmas. Ping, Pang and Pong make their appearance and are pointed out by the crowd. The venerable figure of the Emperor is seen sitting on his throne at the head of the staircase. Below there stands the figure of the Unknown Prince, with Timur and Liu to the left among the crowd. The Unknown Prince demands to be put to the test, the Emperor meanwhile endeavoring to dissuade him. As the young man persists, the Emperor gives the signal to begin. Trumpets sound and a procession of women — attendants of Turandot — take their places on the staircase. The Mandarin reads once more the proclamation which he had delivered in the opening act and as he finishes, Turandot, beautiful and impassive, advances to the throne.

The Princess gives her reasons for the bloody business of the enigmas ("In questa Reggia"). Thousands of years ago from that palace there had been abducted her ancestress Lo-u-ling, whose empire had been conquered by the Tartars and who had been taken to a far-off land by a strange prince. It is to avenge Lo-u-ling, whose reincarnation she is, that Turandot has resolved never to give herself to any man and to pursue all with death and hatred. She looks menacingly at the Unknown Prince and warns him not to tempt fate. "The enigmas are three" she says "and Death but one." The Prince replies: "The enigmas are three, Life is but one."

The trumpets then sound and Turandot presents the first enigma, whereupon the Unknown Prince, after a short silence, impulsively gives the answer: "Hope." The Wise Men consult their scrolls and declare that he is right. Turandot looks around her proudly and, as if to confuse the Prince, comes nearer to him, half way down the staircase. She gives the second enigma. The Prince hesitates, seemingly bewil-

dered by Turandot. The Emperor and the crowd beseech him not to give up. "Thy life is at stake" says the crowd. "Love is at stake" sobs Liu. Suddenly the Unknown Prince finds the answer. It is "Blood." The Wise Men look again in their scrolls and read from them the word that the young man has just spoken. The crowd cheers, but Turandot shouts to the guards to strike the people. She walks to the foot of the staircase and stands menacingly over the Unknown Prince as she propounds the third and last enigma. Once more the man finds the answer. It is "Turandot" and once more the Wise Men look in their scrolls to find that he is right. Turandot staggers back, struck dumb with scorn and grief. While the crowd acclaims the conqueror, Turandot drags herself painfully up the stairs to the Emperor's throne to beg him not to throw her into a stranger's arms; but the old man reminds her that her oath is sacred. She looks at the Unknown Prince and declares that never shall she be his; but again the Emperor tells Turandot that her oath is sacred. She asks the man whether he wishes to take her full of anger, to have in her a torturer, to seize her like a prey? The Unknown Prince then offers to release her from the bargain if, before the rise of dawn, she will be able to tell him his name. If she does, he will lay down his life at dawn.

Turandot makes an affirmative sign and the Emperor applauds the Unknown Prince's generosity. The court rises and the Prince walks with a firm step up the staircase as the trumpets sound and the people sing the Imperial Hymn.

The third act shows a garden of the Imperial palace with a pavilion at the right. It is night and the voices of the heralds are proclaiming the order of Turandot that no one shall sleep that night in Peking and that if the name of the Unknown Prince is not discovered before morning death shall be the penalty. The Prince, reclining on the steps of the pavilion, is listening to the voices of the heralds, and he dreams to himself of the coming of his victory on the morrow ("Nessun dorma!"). A crowd approaches, at the head of which come Ping, Pang and Pong. They entreat

the Prince to reveal his name and save them from the penalty of death. If it is love that he wants, Ping offers him a bevy of beautiful maidens. The Prince repulses them. Riches? The three Ministers cause bags of gold, treasure chests and baskets filled with gems to be brought before him. Again the young man refuses. They recite the horrible tortures which will be visited upon the people. The Unknown Prince cries that these are useless prayers and that he wants Turandot alone. The multitude loses control and surges angrily around the man. Suddenly a group of city guards appears, dragging in Timur and Liu. The crowd gives way and the Unknown Prince rushes to the two bleeding and exhausted victims crying "They know nothing! They do not know my name!"

At this point Turandot comes from the pavilion. All fall prostrate and Ping announces that Timur and Liu are in possession of the Unknown Prince's name. She endeavors to wrest the information from them. Timur is silent, but Liu impulsively cries that she is the only one who knows the name and that she will never divulge it. The crowd cries loudly for her death and the Prince is seized by the soldiers and shackled as he declares that Liu's tears and torments will be expiated. Liu is tortured but still refuses to reveal her secret. Turandot looks at her in wonder and asks what has steeled her heart to so much strength. Liu, temporarily free from her torturers and lying weak and helpless on the steps of the pavilion, tells the secret of her strength. "Princess, it is love" ("Tante amore, segreto"). Turandot, for the moment half confused and half fascinated by Liu's words, suddenly orders the secret to be snatched from her. The crowd calls for the executioners and the figure of the Chief Executioner looms menacingly in the background. Liu bursts from her captors and running toward Turandot gasps out that the Princess also will love the man for whom she herself has suffered ("Tu che di gel sei cinta"). She snatches a dagger from the belt of one of the soldiers and plunges it into her heart. With her dying eyes she gazes at the Prince with supreme tenderness and expires.

Turandot, furious that the secret can no longer be given to her, snatches a whip from one of the executioner's assistants and strikes in the face the soldier from whom Liu had taken the knife. Timur heartrendingly calls upon the dead girl to awaken and Ping, overcome by pity, tells him that Liu is dead. The crowd is overcome by superstitious fear as the girl's body is borne away, the old man tenderly holding one of her hands as he walks by her side. The three Ministers are overcome by compassion and the crowd as it melts away, prays the spirit of Liu to forgive it.

Turandot and the Prince are left alone, the former standing motionless under the veil with which her attendants had covered her. The Unknown Prince tears away the veil and implores Turandot to come down from her tragic heaven and return to earth. The woman declares her intention of remaining pure and beyond the passions of the world and of avenging her ancestress. With audacious passion the Prince approaches Turandot and kisses her ardently. The voice of Turandot fails and her strength departs from her as she realizes that with the kiss of her suitor her old self has dropped away and that a new one has been born. The voices of the Dawn are heard in the garden. "Let no one behold me" says Turandot. "My glory is gone". But the Unknown Prince replies that her glory is resplendent in the incantation of her first kiss and her first tear. Turandot tells the man of the effect which he had made on her ("Del primo pianto"). The Prince then divulges to her his name—Calaf—and as the trumpets sound from the palace announcing the hour of the test, Turandot asks her conqueror to appear before the people with her.

The last scene—a very brief one—is played outside the Imperial palace with the great staircase as before and with a vast crowd standing before it. The three Ministers spread a mantle of gold as Turandot walks up the staircase to her father's throne. "August Father", she says, "I know now the name of the stranger". Then looking down at Calaf, standing at the foot of the stairs, Turandot sighs tenderly: "His name is . . . Love"!

The music of "Turandot" is unmistakably Puccinian with a not-unnatural similarity to "Madame Butterfly"; for the music of China and that of Japan has certain qualities in common. In the matter of harmonization, the score of "Turandot" is more advanced than anything that previously has been done by the Italian master and the orchestral color and effectiveness are more remarkable than in any of the earlier scores. The choral writing, too, is more elaborate and more striking than Puccini had made it in other works. Withal, there are not in "Turandot" the long and streaming breadths of melody that made "La Boheme" and "Madame Butterfly" treasure-houses of ardent song; yet the opera possesses fine tunes. In the matter of pathos and inspiration it may be said that Puccini was at his best in the scene of the last act in which Liu tells Turandot that it is love which has given her the strength and courage to bear torture. The Italian composer's bent for the expression of humor had been made evident in his "Gianni Schicchi", and it is set forth again with excellent effect in the extensive music for Ping, Pang and Pong.

F. B.

RAVEL (MAURICE)

L'Heure Espagnole

"L'HEURE ESPAGNOLE", a musical comedy in one act, was written to a text by Franc-Nohain, who first produced it (without music) at the Odéon, Paris, in 1904. The first performance of the opera was given at the Opéra Comique, Paris, May 19, 1911. The following are the characters of the opera:

Ramiro, a muleteer	BARITONE
Torquemada, a watchmaker	BARITONE
Gonzalve, *Don Inigo Gomez* } *admirers of Concepcion*	TENOR, BASS
Concepcion, wife of Torquemada	SOPRANO

The work opens in the shop of a Spanish clockmaker, Torquemada, who is sitting in his store as Ramiro, the muleteer in the service of the government, enters to have his watch mended. Torquemada is examining the timepiece when his wife Concepcion enters to remind him that this is Thursday, the day on which he has to wind the municipal clocks. She reproaches her husband for not having carried two large Catalan clocks to her bedroom as she had requested. Torquemada protests that the clocks are heavy. He is about to go out with his tools when Ramiro inquires concerning his watch. The clockmaker apologizes for the delay and requests Ramiro to wait in the shop until he returns.

Concepcion shows annoyance at this arrangement, for she had counted upon her husband's absence to entertain Gonzalve, her admirer. The woman thinks to get rid of Ramiro temporarily by asking him to carry one of the

heavy clocks to her bedroom on the second floor. The muleteer shoulders the clock and as he climbs the stairs, Gonzalve is heard singing in the passageway. Concepcion receives the visitor rapturously but Gonzalve, who is a poet, is continually quoting verses. To Concepcion's vexation, Ramiro returns to announce that he has put the clock in its place in the bedroom. In order to get rid of him again, the woman pretends that she had indicated the wrong clock and entreats him to carry up the other. The muleteer, who is extremely good natured, consents. Ramiro has no sooner turned the bend in the staircase when Concepcion hurriedly tells Gonzalve to get into one of the clocks, her purpose being to have him carried upstairs in it when Ramiro brings down the first clock. The poet squeezes himself into the case and as Concepcion closes the door, Don Inigo enters.

The latter tries to make love to the clockmaker's wife, much to Concepcion's embarrassment. "Speak lower" she says to her admirer. "Clocks have ears." Ramiro now re-enters with the first clock and proceeds to take up the second—that in which Gonzalve is concealed. Concepcion apologizes for the circumstance that this clock should be so much heavier than the other, but Ramiro makes light of it and easily shoulders the timepiece. Concepcion is filled with admiration for his strength. She is somewhat worried, however, by the possibility that Gonzalve may be made dizzy by his ascent in a clockcase, and insists upon accompanying the muleteer.

While the two are gone, Don Inigo, bethinks himself to play a prank upon Concepcion by hiding himself in another of the clocks. He is corpulent and squeezes himself with great difficulty into the case. When Concepcion returns Don Inigo imitates a cuckoo clock, greatly to Concepcion's indignation. Ramiro returns with the clock containing Gonzalve. The woman is disgusted with both men. She goes out with Ramiro alone. Meanwhile Torquemada returns and finds both men hiding in the clockcases. They pretend they intend to purchase the clocks and have been examining them as closely as possible. Inigo is so closely squeezed in his

case that neither Gonzalve nor the clockmaker can release him. Ramiro enters at that moment with Concepcion and pulls the man out with the greatest ease. The opera ends with a short epilogue in which each of the singers addresses the audience.

While there may be more than one opinion as to the moral delicacy of "L'Heure Espagnole", there can be only one in regard to the cleverness with which Ravel put the story into sound. A master of the ironic style, the French composer gave to his little opera the precise color in song and orchestral treatment which was needed to make it a success. Particularly in the symphonic aspect of the score is "L'Heure Espagnole" a little masterpiece of art.

F. B.

REYER (ERNEST)

Sigurd

"SIGURD," opera in four acts, by Louis Étienne Ernest Rey, commonly known as Ernest Reyer, text by Du Locle and Blau, was first produced at the Théâtre Monnaie, Brussels, January 7, 1884, with Mme. Rose Caron, Mme. Bosman, Mme. Deschamps, and MM. Jourdain, Devries, Gresse, Renaud, Boussa, Goeffoel, Mansuede and Stalport in the principal parts. The subject of the opera is taken from the Eddas, and closely resembles in certain scenes Wagner's "Götterdämmerung" and "Siegfried," though it was written a long time before either of these music-dramas were performed. In fact "Sigurd" was not brought out in Paris until eighteen years after it was written. There is no ground for the accusation sometimes made that Reyer is an imitator. He has simply used some of the same materials employed by Wagner, but musically has treated them in an entirely different manner.

A long overture gives out several of the leading melodies of the opera. The first act opens in Gunther's palace, and discloses women embroidering battle standards and singing the martial chorus ("Brodons des Étendards et préparons des Armes"). Hilda, Gunther's sister, and her nurse, Uta, are in the group, and Hilda relates a dream which troubles her, and which is interpreted by Uta in a long and very dramatic aria ("Je sais des Secrets merveilleux") to mean that her coming husband will be killed by a jealous rival. Hilda, whose hand is sought by Attila, King of the Huns, reveals the secret of her love for Sigurd (Siegfried). Uta assures her that she will bring Sigurd to her and give him a love potion. Attila's messengers arrive and are welcomed by Gunther, and the story

is told of Brunehild sleeping amid the fire-guarded rocks in a scena of great power, accompanied by festive music (" C'était Brunehild, la plus belle "). Gunther resolves to win her. Then follows an interview between Hilda and Gunther, in which the latter presses Attila's suit, but before she can make reply a trumpet peal is heard, announcing Sigurd, whose entrance aria is one of great vigor (" Prince de Rhin, au Pays de mon Père "). Gunther and Sigurd declare their friendship for each other in the duet (" Nous nous promettons devant vous "). Hilda advances with Uta's magic draught, which Sigurd drinks. He at once falls in love with her, and her hand is promised to him in consideration of his helping Gunther to win Brunehild.

The second act opens in Brunehild's land with a chorus of priests (" Dieux terribles qui vous plaisez ") engaged in the worship of Odin and Freja. The rites are interrupted by the appearance of Sigurd, Gunther, and Hagen, who, in a strong scena (" O Brunehild, O Vierge armée "), announce their errand. The priests and worshippers warn them that no one can succeed except one who has never known love. As Sigurd alone is fitted for the task, in the next scene we find him in the forest, where he sings an aria of great power and melodic beauty (" Le Bruit des Chants s'éteint dans la Forêt immense "). He has been instructed to sound the horn given him by the priests three times. After an invocation to Hilda he blows a blast and is shown three Norns washing a shroud at a spring, which they intimate is for him. Sigurd prepares to sound another blast and is assailed by supernatural beings, but he overcomes them, and then they tempt him in a voluptuous scene, but in vain. At last the lake near by turns to a lake of fire, with a palace of fire rising from it. Nothing daunted, he plunges in. The scene changes. Led by the Norns, he calls to Brunehild. She awakes, and at once offers her love to Sigurd in the brilliant aria, " Salut, splendeur du Jour." Sigurd, faithful to Gunther, however, bids her follow him, and he leads her away with a drawn sword between them.

The third act opens in Gunther's gardens. Spirit voices are

heard invoking the King's presence ("A la voix des Esprits de l'Air"), and a dramatic scene ensues in which Hilda and Uta overhear Sigurd's announcement of his success. Brunehild, who has been taken to the garden while sleeping by the spirits, wakes to find Gunther protesting his love for her, which she accepts, thinking him Sigurd, in a brilliant aria ("Vêtu de Fer, la visière Baissée"), followed by a powerful duet. The scene changes, and Hagen announces to the people the forthcoming nuptials of Gunther and Brunehild, accompanied by pageantry music and triumphal march ("Semons ces Bords de Joncs et de Rameaux Fleuris"), and followed by a brilliant ballet, after which the King prepares to go to the sacred grove. At this instant Sigurd appears and claims Hilda ("Roi Gunther, digne Fils des Héros"). Gunther consents and bids Brunehild join their hands. As she does so, both Brunehild and Sigurd exclaim that their hands burn. The act closes with the brilliant wedding march to the grove ("Frappons les Airs joyeux").

In the last act the people are told that Brunehild is suffering from a mysterious malady, and they shrink away from her whenever she appears. In a long and powerful scena ("O Palais radieux de la voûte étoilée") she confesses her love for Sigurd and implores Odin to destroy her. Hilda seeks to comfort her, but Brunehild observes she is wearing a girdle which Sigurd took from her on the night of her deliverance. She realizes the trick played upon her, and an excited scena of jealousy follows ("Sigurd m'aime! Si, brisant ma chaîne"). Brunehild dispels the influence of Uta's potion with a charm, and Sigurd's love changes. After a powerful and most passionate duet with Brunehild ("Avec ces Fleurs que l'eau traîne en courant"), Sigurd goes hunting with Gunther. Hilda offers to save Sigurd from death at the hands of his rival if Brunehild will reject his love, but while she hesitates, Gunther slays him, and his body is brought in. Brunehild mounts the funeral pyre and a powerful apotheosis closes the opera ("Oublions les Maux soufferts"), as their spirits are borne upward to paradise to the accompaniment of the celestial choir ("Pour vous les Cieux ouvert").

RIMSKY-KORSAKOW (NIKOLAI ANDREYEVITCH)

Sniegourochka

RIMSKY-KORSAKOW began the composition of "Sniegourochka", his third opera, in 1880. The work, based upon a text by Alexander Nikolaievich Ostrowsky, was produced at the Imperial Theater, Leningrad (St. Petersburg), January 29, 1882. In America the opera was heard for the first time at the Metropolitan Opera House, New York, January 22, 1922.

The characters in "Sniegourochka" are as follows:

Sniegourochka, the Snow Maiden . . . . . SOPRANO
Lel, a shepherd . . . . . CONTRALTO
Koupava, a village maiden . . . . . SOPRANO
Fairy Spring, Sniegourochka's mother . . . . . MEZZO-SOPRANO
Bobylicka, a village woman . . . . . MEZZO-SOPRANO
The Faun . . . . . TENOR
The Tsar, Ruler of the Berendeis . . . . . TENOR
Mizguir, a Tartar Merchant . . . . . BARITONE
King Winter, father of Sniegourochka . . . . . BASS
Bobyl, a villager . . . . . TENOR
Bermiate, the Tsar's advisor . . . . . BASS
Lord Carnival . . . . . BASS
First Herald . . . . . TENOR
Second Herald . . . . . BASS
Flower Spirits, the Tsar's Suite, Boyards and their wives, Musicians, Blind Men, Buffoons, Shepherds, Young Men and Maidens.

The action takes place in the land of the Berendeis in prehistoric times.

Prologue. The scene shows a Russian landscape at the beginning of Springtime. It is night. In the background there is a river flowing at the foot of a mountain, on the

further side of which is to be seen the town of the Berendeis, the palace of the Tsar, the houses, huts, etc. lighted. A Faun sits on the stump of a tree and sings of the departure of Winter. Flocks of birds appear, followed by the arrival of the Fairy Spring. She sings of her coming to the land of the Berendeis, releasing it from the cold grip of Winter ("A l'heure dite", "When once the season returns"). There follow a chorus and dance of the birds. The wind rises, snow begins to fall and the birds shiver in the cold. This ushers in the appearance of King Winter, who sings of the joys of the cold and frost ("Quand le froid", "When in winter the wind goes"). Fairy Spring tells King Winter that he has been there long enough and that it is time for him to travel on. They speak of their daughter Sniegourochka, King Winter saying that death will come to her when the sun and love shall touch her icy beauty. The King calls to her and Sniegourochka enters from the wood.

She tells her parents that she longs for a mortal's life, to listen to Lel, the shepherd, sing his songs and to gather berries with the village girls ("Aller au bois, cueillir la framboise", "Gathering Berries"). When the girl says that the songs of Shepherd Lel melt her heart, King Winter is appalled by the ominous word "melt"; but the parents unwillingly consent to allow Sniegourochka to mingle with the world, entrusting her to a worthy peasant couple who will treat her as their daughter. Fairy Spring reminds her that she will respond to her call, should trouble befall her. The King orders the spirits of the wood to watch over their child. From the distance come the sounds of the Berendeis' carnival.

The snow ceases, the clouds roll away and the scene becomes clear as at the beginning of the scene. Crowds of the Berendeis appear, some of them pushing the carnival mannequin in its sleigh toward the forest. Sniegourochka looks at the scene from behind a tree. Bobyl and Bobylicka, two humble villagers, are on their way home after the carnival when Sniegourochka steps out from behind her tree. Bobyl hails her as a princess and asks her where

she is going. The girl invites him and Bobylicka to be her hosts and she, having said farewell to her forest, goes out with them. The trees bow to and salute Sniegourochka as she goes, this proceeding greatly terrifying the crowd.

The first act has for its scene a suburb of Berendei. Bobyl's poverty stricken hut is at the right, Koupava's house standing opposite it. It is evening and there are heard the horns of the shepherds. The inhabitants of the suburb have gathered outside Bobyl's dwelling. The shepherd Lel enters and offers to sing for Sniegourochka, asking a kiss as his reward, but the girl tells him that she will not give him that price as a kiss is not enough to pay for his songs. Lel asks for a flower instead and sings ("La petite fraise", "Child of the woods"). Sniegourochka is greatly moved and Lel sings again ("La forêt gaiment s'eveille", "The forest gaily awakens"). Some maidens now appear and call to Lel, who throws away the flower which Sniegourochka had given him. The girl is saddened as the shepherd leaves her and she sings of her desolation ("Ah! que j'ai mal", "Ah! how ill I feel").

Koupava appears filled with happiness, and tells Sniegourochka that when gathering flowers on the hill she had met a beautiful youth—Mizguir—who had promised to make her his wife ("Sniegourochka, je suis heureuse", "Sniegourochka, I am happy"). Mizguir now enters and there follows a nuptial ceremony of paying ransom to the maidens for Koupava. The betrothed couple ask Sniegourochka to dance with them. Mizguir, who is fascinated by Sniegourochka, perceives Lel standing near and proposes to Koupava that she would probably be happier with Lel and he with Sniegourochka. Koupava is filled with anguish by reason of this desertion and her companion repels Mizguir, who, however, declares that he is determined to be Sniegourochka's lover. The Berendeis now appear on the scene and revile Mizguir for his faithlessness and they urge Koupava to take her case to the Tsar.

The second act discloses an anteroom in the palace of Berendei with the Tsar seated on a golden chair. A num-

ber of blind performers on the gusli (a Russian stringed instrument) play and sing in praise of the ruler. A page enters and informs the Tsar that a young girl seeks an audience. Bermiate, the Tsar's advisor, enters and after him, Koupava. The kind-hearted monarch listens sympathetically as Koupava sets before him her story of rejected love and, at its climax, totters and almost falls. The Tsar supports her and orders Mizguir to be sent for immediately. He goes into his apartments and two heralds summon the boyards and their attendants to come to the seat of the Tsar's justice.

The court streams in and the Tsar, re-entering, causes Mizguir to be brought before him. The faithless swain admits his misdoing and the ruler, asking Bermiate what punishment should be meted out to Mizguir, is told to order him to marry Koupava. The young man cries that he can love only Sniegourochka and Koupava declares that there is now only scorn for him in her heart. The Tsar then condemns Mizguir to exile. "If only you had seen Sniegourochka" the love-sick man exclaims. And at that moment the object of Mizguir's passion enters with Bobyl and his wife. The girl gives greeting to the ruler and the latter is enchanted with her grace and beauty ("Nature auguste et douce", "Solemn and kindly nature"). He invites Sniegourochka to choose the bridegroom whom she may desire, but the maiden answers that her heart has not spoken and that she has no choice. The wives of the boyards assure the Tsar that among the youths of the place only Lel can move a woman's heart to love and Lel declares that this is true. But Mizguir asks the monarch to recall his sentence of banishment so that he, too, may try to inflame the maiden's heart with love. The Tsar does this and promises that that evening all shall go into the sacred forest and that with their songs and dances the sweet spring night shall pass as does a dream and that on the morrow he will give the hand of Sniegourochka to the suitor who has won her heart. The people sing a hymn of honor to their Tsar.

The third act discloses a great glade in the forest. The

young men and girls are dancing their rounds, the older people sitting in groups drinking beer and eating gingerbread. Among the dancers are Sniegourochka and Lel. The former has made a crown of flowers and the young people are curious to see to whom she will present it. Sniegourochka puts the crown upon the head of Lel. Bobyl now sings and dances the Song of the Beaver ("Un castor dans l'eau se baigne", "A beaver bathes in the water"). The Tsar, who has been standing in the background watching the games of the young people, now comes forward. He greets his people and commands the buffoons to perform their dance. Lel now blows his horn and sings ("Le nuage a dit", "One day the cloud said to the thunder"), the Tsar, at the conclusion of the song, directing him to move among the maidens and pick out the one he thinks most charming. Lel does this, stops a moment before Sniegourochka, who says: "Take me, dear Lel"; but the youth passes her by and chooses Koupava. Sniegourochka, in tears, conceals herself in the bushes, while Lel leads Koupava to the Tsar. The latter wishes continued joy to the people and leaves with his suite.

Night has fallen. The stage is empty as Sniegourochka enters with Lel. She asks him why his heart is cold to her and why he chose Koupava ("Comment, cher Lel, as-tu le coeur si dur", "How is it, dear Lel, your heart is so cold?"). Mizguir appears and telling Sniegourochka that he has long been looking for her, seizes her by the hand. The girl is terrified and bids him begone. Mizguir beseeches her to tell him if some day she will not love him. As he becomes more violent, Sniegourochka calls upon Lel to help her, but the Faun appears instead and clasps Mizguir from behind so that Sniegourochka is able to run off into the forest. The young man attempts to pursue but supernatural forces spring up to prevent him.

Presently the forest resumes its normal appearance and Lel enters with Koupava, to whom he expresses his love. Sniegourochka shows herself among the bushes and, while the two lovers are setting forth the mutual passion in their

souls, she calls in despair upon her mother, Fairy Spring, and implores her to give her a heart like other maidens, so that she, too, may love.

The scene of the fourth act is the valley of the god Yarilo. The sun is rising as Sniegourochka, coming down from the mountain of Yarilo, entreats her mother to have pity on her and give her the ability to love. The Fairy Spring rises from the waters of the lake in the background and grants her child's desire. The Flower Spirits sing an incantation to love as Fairy Spring places a crown of flowers upon Sniegourochka's brow, at the same time urging her to return home quickly before the sun is fully up. As the Fairy Spring and the Flower Spirits disappear under the water of the lake, Mizguir runs in and calls to Sniegourochka to wait for him. No longer does she fear him. Her heart is now given to the youth whom yesterday she had repulsed. Sniegourochka entreats him to take her away, to be his forever, but far from the sun god Yarilo's mortal fires.

The Berendeis now enter, as Mizguir and his beloved place themselves in the shade of a bush. The crowd comes from the mountainside with the gusli-players in front and with the shepherds blowing their horns and with the Tsar and his suite bringing up the rear. The people turn to the east as the sun streams forth and they sing ("Nous avons semé le millet", "We have sown the millet"). At the conclusion of the chorus the young men take their sweethearts and bow to the Tsar, who blesses their marriage. Mizguir then leads Sniegourochka before the ruler and the girl declares her love for the young man. As she does this, a dazzling ray of sunlight pierces the clouds and, falling on the girl, melts her body and soul and she falls to the ground. All are amazed at this catastrophe and Mizguir, realizing that Sniegourochka is lost to him forever, casts himself into the lake.

The Tsar explains that the daughter of Winter, the child of snow, had irritated the god Yarilo and had therefore been dedicated to Death. He calls upon Lel to give them the beginning of the hymn to the sun god Yarilo and that all

would join him in it. Upon the summit of the mountain the sun god appears in human aspect. As the scene closes the people are making preparations for a festal banquet.

"Sniegourochka", which is one of the most graceful and poetic of Rimsky-Korsakow's creations, is also a remarkable example of his understanding of and fondness for the national folk-legends. In addition to the employment of such legends in his "Sniegourochka", he employed at the same time a number of actual folksongs. The melody of the birds' dance, some of the material in the Carnival, the "Millet" chorus of the fourth act are examples of such use. It will be clear to all that "Sniegourochka" is an allegory — the Russian legend signifying the vanquishment of Winter by the radiant sun of Spring.

F. B.

Le Coq d'Or

"The Golden Cockerel" was Rimsky-Korsakow's fifteenth and last opera. The work was begun in 1907, but owing to the fact that the thinly disguised satire upon monarchical institutions in the opera caused a ban to be placed upon it by the Censor, a production did not take place until after the composer's death. The first performance of "The Golden Cockerel" was given at Zimin's Theater, Moscow, October 7, 1909. In America it was given for the first time at the Metropolitan Opera House, March 6, 1918. On the latter occasion, however, the work was not presented in the form in which Rimsky-Korsakow had conceived it, but as an opera pantomime—the roles having been sung by the vocal artists and acted by mimes. This method of interpreting "The Golden Cockerel" had been employed in performances previously given in Paris and London and had drawn strong protests from Mme. Rimsky-Korsakow.

The following are the characters of "The Golden Cockerel":

King Dodon	Bass
Prince Guidon	Tenor
Prince Afron	Baritone
Voevoda Polkan	Bass
Amelfa	Contralto
The Astrologer	Tenor
The Queen of Shemakhan	Soprano
The Golden Cockerel	Soprano

The first act is preceded by a short prologue in which the Astrologer appears before the curtain with a key in his hand. He tells the audience that he is a magician, able to evoke the Shades and to put life into dead bodies. "Here" he says "will live again before you the droll masks of an ancient tale. To be sure it is only a fable, but the moral of it is commendable." He then disappears through a trap-door and the curtain rises upon a great hall in the palace of King Dodon, in which the royal council is sitting. The boyards, grave bearded men, are sitting in a semicircle with King Dodon in the middle. On either side of him are the King's two sons, Afron and Guidon. Among the boyards is the old and rude General Polkan.

King Dodon informs the assemblage that he wishes to rest from warlike deeds, but his yearning for repose is disturbed by enemies and these are invading him from the South, the East and from the sea, so that he is anxious and cannot sleep. He asks for counsel from his sons. Prince Guidon, who makes an absurd proposal, is angrily rebuffed by the old General Polkan. Prince Afran makes contemptuous reflections upon his brother and the two men draw their swords. The King orders them not to fight, and Prince Afron puts forward his ideas. He suggests that the army disband and one month before the enemy attacks, go forth to meet it and win a victory. Polkan, full of brutal commonsense, asks what will happen if the enemy omits to inform them a month before the attack is to begin. The King indignantly turns upon the General and the two Princes and the boyards attack him. Finally the King orders the noise and fighting to cease. He asks what is to be done. The dispute has waxed violent again when there appears the

Astrologer, carrying an astrolabe and a bag. Silence reigns as the old man approaches the King and bows low before him.

The Astrologer informs the King that, having heard that the monarch is losing sleep by reason of his anxieties, he has brought him a golden cockerel which, placed upon a spire, will give warning of unexpected danger by flapping its wings and crying "Cock-a-doodle-do". King Dodon is incredulous, but directs the Astrologer to take the bird out of the bag and give the Court a view of it. All crowd around the old man as he takes the cockerel out of its receptacle. The bird flaps its wings and cries "Reign and take your ease". Everyone is amazed and the King, filled with joy, directs that the cockerel be placed upon a spire. He asks the Astrologer what favor he can do him in return for this magnificent gift. The old man answers that only love is dear to him, and the King promises anything that he may ask at any time. The Astrologer bows humbly and goes out. Dodon then dismisses the boyards and the Princes with an authoritative gesture. As he is left alone, a door leading to the inner apartments opens and the Housekeeper Amelfa appears on the threshold.

Once again the cockerel is heard calling "Cock-a-doodle-do; reign and take your ease". Dodon rubs his hands delightedly and immediately determines to take his rest. "I should like" he says looking around rather hesitatingly "to take a nap in this corner and not go into my bedroom." The Housekeeper, desirous of anticipating Dodon's every wish, claps her hands and servants rush in with a bed and a tray filled with delicacies. She persuades the King to eat something before he falls asleep. Yawning, Dodon directs his parrot to be brought to him while he feasts. The screeching of the bird is interpreted by Amelfa in terms complimentary to the King, its final shriek being, she says, a recommendation to Dodon to sleep. The King lies down on his bed and, as the Housekeeper fans him to keep the flies away, falls into slumber. Soon she, too, falls asleep.

Suddenly the voice of the cockerel is heard crying: "Cock-

a-doodle-do; Beware!" There is great commotion. Trumpets are heard and people rush hither and thither in great agitation. General Polkan runs in calling to the King that a calamity is upon him. Dodon, not quite awake, asks if the palace is burning. Soon he realizes that there is danger and calls upon the generals to prepare for war. The two Princes and the boyards enter hurriedly and Dodon orders them to divide the army between them and go to battle. The Princes are loath to obey, but they depart with the boyards.

Again the voice of the cockerel is heard: "Cock-a-doodle-do; Reign, and take your ease." The King yawns and lies down again, the Housekeeper meanwhile attempting to divine for him the sweet dream from which he had been so rudely awakened. All fall asleep again. Dusk falls. Once more the cockerel lifts up its voice; "Cock-a-doodle-do; Beware!" Again there is great commotion, and people assemble, terrified, before the palace, not daring to wake up the King. Polkan once more rushes in and arouses Dodon, who is annoyed at being awakened but who determines to lead the army himself. He is invested by the servants with his rusty armor and is carried to his horse. The act ends with Dodon's departure for the field of battle.

The second act opens at night in a narrow gorge hemmed in by cliffs. Corpses of dead soldiers lie on rocks and two horses stand motionless beside the bodies of their masters. King Dodon's army approaches. As the monarch and his general, Polkan, draw near they stumble upon these two bodies—those of the two Princes, Guidon and Afron. Dodon throws himself upon his two sons in anguished sorrow, for he realizes that they have killed each other. Polkan endeavors to encourage the King to search for the enemy. As he does so, the dawn begins to break and the outlines of a tent of many colored patterns are disclosed. All are amazed and Polkan suggests that the enemy is at hand.

He directs the soldiers to follow him and tip-toes in the direction of the tent, the troops, however, holding back. A cannon is brought up and Polkan has given the order to fire when the flaps of the tent are pushed aside and a beauti-

ful woman, accompanied by four female slaves, emerges from it. Without appearing to notice King Dodon and his army, the woman, who is the Queen of Shemakhan, sings a hymn to the rising sun ("Salut a toi, soleil de flamme"). At the close of this she turns in the direction of Dodon and gazes at him for some time in silence. "How she sings!" says the King, poking his general with his elbow. He approaches the Queen and inquires her name.

The woman informs Dodon that she intends to conquer his city; the King, astonished, reminds her that to wage a war an army would seem to be a necessity. His lovely adversary assures him that beauty makes all bend low before her. She claps her hands and slaves come out of the tent with wine in silver pitchers. Queen Shemakhan offers a goblet to the King, who suspecting poison, suggests that she drink first. The woman smilingly assures the monarch that she has no designs upon his life. Dodon and Polkan, somewhat embarrassed, drink their wine. The General orders the soldiers to retire to a distance and he, the King and Queen Shemakhan are left alone. The woman languorously relates a dream of love, Polkan interjecting commonplace remarks, which put the Queen entirely out of patience. She and Dodon angrily bid him to get behind the tent.

The Queen then makes impulsive love to Dodon, who is somewhat confused at this unexpected outpouring of passion. Queen Shemakhan invites him to sing, and Dodon, vainly endeavoring to excuse himself, is eventually forced to do her bidding. The Queen begins to laugh. She then refers to the two Princes who, she says, vied with one another in loving her and who were prepared to journey with her to her home. King Dodon is moved to anger at this rivalry, but the Queen, unobservant of his indignation and forgetful of her surroundings, begins to reflect upon her native land. She becomes much agitated and rising, runs from place to place, Dodon pursuing her with consolation. He offers her his hand and throne and filled with happiness she takes Dodon by both hands and suggests that they dance together. The King again is much embarrassed; he has not

danced since childhood, but the Queen insists and Dodon capers in grotesque fashion. The Queen laughs consumedly and the King, his strength exhausted, falls down upon the carpet spread before the tent. Finally Dodon suggests a progress homeward and from the tent there emerges an endless file of slaves carrying the impedimenta of the Queen. The army begins to move and the King and Queen depart in a chariot.

Act III opens in the street of the capital before the royal palace where the Golden Cockerel perches upon a high spire above the entrance. The people in the street observe that the Cockerel is silent and that a heavy cloud is coming from the east. Amelfa, the royal housekeeper, appears and the crowd implores her to tell them if the army is safe, which she curtly refuses to do. The sound of trumpets is heard and Dodon and the Queen of Shemakhan make their appearance at the head of a fantastic procession. The people sing of their devotion to the King and while they are doing this the Astrologer appears. The Queen looks at him long and steadfastly. Dodon, delighted to see the man who had presented him with the Golden Cockerel, invites him to state what he would ask of him. The Astrologer has made his way to the royal couple without taking his eyes from the Queen. Reminding the King of his promise to grant him anything that he might desire, he demands the Queen of Shemakhan. Dodon is filled with rage and orders the guards to drag the Astrologer away. The latter resists and the King strikes the old man on the forehead with his scepter. The Astrologer falls dead—the sun disappears behind a cloud and a clap of thunder is heard. The Queen laughs to herself and Dodon remarks superstitiously that he hopes no ill luck threatens. He tries to kiss the queen but she pushes him away. As they ascend the stairway to the palace the Cockerel begins to fly and circles above their heads. "Cock-a-doodle-do! I shall peck the old man on the crown of his head," it cries and it attacks Dodon, who falls dead. There is another clap of thunder and a moment of darkness. When it grows light again, neither the Queen nor the Cockerel are

to be seen. The people are filled with dismay at the passing of their monarch.

At the fall of the curtain the Astrologer makes his appearance in an epilogue, informing the audience that it need not be disturbed at the tragic conclusion. "Perhaps," says he "the Queen and I were the only living people in the tale—the remainder were only dreams and phantoms."

In its essence Rimsky-Korsakow's "Golden Cockerel" is a satire upon kingship, a circumstance which, having been brought to the attention of the Russian censor, resulted in a ban having been placed upon its production during the composer's lifetime. As a work of art, the opera, if not one of the most dramatic of the composer's efforts, is undoubtedly one of the most picturesque. Rimsky-Korsakow was always profoundly interested in the oriental aspects of music and in "Le Coq d'Or", as in earlier compositions, he made use of this orientalism with admirable effect—particularly in the scenes in which the Queen of Shemakhan appears. This may be perceived in the latter's "Hymn to the Sun" and the colorful oriental dance which follows it in the second act. Not least interesting in the qualities of the opera is the masterly fashion in which Rimsky-Korsakow reflects in his music the satire of the text.

F. B.

ROSSINI (GIOACCHINI ANTONIO)

The Barber of Seville

"IL Barbiere di Siviglia," opera bouffe in two acts, words by Sterbini, founded on Beaumarchais's comedy, was first produced at the Argentina Theatre, Rome, February 5, 1816, with the following cast:

Rosina	Mme. Giorgi Righetti.
Berta	Mlle. Rossi.
Figaro	Sig. Luigi Zamboni.
Count Almaviva	Sig. Garcia.
Bartolo	Sig. Botticelli.
Basilio	Sig. Vittarelli.

The story of the writing of "The Barber of Seville" is of more than ordinary interest. Rossini had engaged to write two operas for the Roman Carnival of 1816. The first was brought out December 26, 1815, and the same day he bound himself to furnish the second by January 20, 1816, with no knowledge of what the libretto would be. Sterbini furnished him with the story of the "Barber" by piecemeal, and as fast as the verses were given him he wrote the music. The whole work was finished in less than three weeks. Its original title was "Almaviva, ossia l'inutile precauzione," to distinguish it from Paisiello's "Barber of Seville." The original overture was lost in some manner, and that of "Aureliano" substituted. In the scene beneath Rosina's balcony, Garcia introduced a Spanish air of his own which failed, and before the second performance Rossini wrote the beautiful cavatina, "Ecco ridente il cielo" in its place, the melody borrowed from the opening chorus of his "Aureliano," and that in turn from his

" Ciro in Babilonia." The subject of the effective trio (" Zitti, zitti ") was taken from Haydn's " Seasons," and the aria sung by the duenna Berta (" Il vecchietto cerca moglie "), from a Russian melody he had heard a lady sing in Rome and introduced for her sake. For the music-lesson scene Rossini wrote a trio which has been lost; and thus an opportunity has been given Rosinas to interpolate what they please.

The scene of the opera is laid at Seville, Spain. Count Almaviva has fallen in love with Rosina, the ward of Dr. Bartolo, with whom she resides, and who wishes to marry her himself. After serenading his mistress, who knows him only by the name of Count Lindoro, he prevails upon Figaro, the factotum of the place, to bring about an interview with her. In spite of her guardian's watchfulness, as well as that of Don Basilio, her music teacher, who is helping Bartolo in his schemes, she informs the Count by letter that she returns his passion. With Figaro's help he succeeds in gaining admission to the house disguised as a drunken dragoon, but this stratagem is foiled by the entrance of the guards, who arrest him. A second time he secures admission, disguised as a music teacher, and pretending that he has been sent by Don Basilio, who is ill, to take his place. To get into Bartolo's confidence he produces Rosina's letter to himself, and promises to persuade her that the letter has been given him by a mistress of the Count, and thus break off the connection between the two. By this means he secures the desired interview, and an elopement and private marriage are planned. In the midst of the arrangements, however, Don Basilio puts in an appearance, and the disconcerted lover makes good his escape. Meanwhile Bartolo, who has Rosina's letter, succeeds in arousing the jealousy of his ward with it, who thereupon discloses the proposed elopement and promises to marry her guardian. At the time set for the elopement the Count and Figaro appear. A reconciliation is easily effected, a notary is at hand, and they are married just as Bartolo makes his appearance with officers to arrest the Count. Mutual explanations occur, however, and all ends happily.

The first act opens after a short chorus, with the serenade

("Ecco ridente in Cielo"), the most beautiful song in the opera. It begins with a sweet and expressive largo and concludes with a florid allegro, and is followed by a chorus in which the serenaders are dismissed. In the second scene Figaro enters, and after some brief recitatives sings the celebrated buffo aria ("Largo al factotum"), in which he gives an account of his numerous avocations. The aria is full of life and gayety, and wonderfully adapted to the style of the mercurial Figaro. A light and lively duet between Figaro and the Count, closing with the sprightly melody, "Ah! che d' Amore," leads up to the chamber aria of Rosina, so well known on the concert stage ("Una Voce poco fa"), which is not only very expressive and of great compass, but is remarkably rich in ornamentation. A short dialogue in recitative then occurs between Bartolo and Basilio, in which they plot to circumvent Rosina by calumny, which gives occasion for the Calumny aria, as it is generally known ("La Calunnia"), a very sonorous bass solo, sung by Basilio. Another dialogue follows between Figaro and Rosina, leading to the florid duet ("E il Maestro io faccio"). A third dialogue follows between Rosina and Bartolo, ending in a bass aria ("Non piu tacete"), very similar in its general style to the Calumny song, but usually omitted in performances. In the tenth scene the Count arrives disguised as the drunken soldier, and the finale begins. It is composed of three scenes very ingeniously arranged, and full of glittering dialogue and very melodious passages.

The second act opens with a soliloquy by Bartolo ("Ma vedi il mio Destino"), in which he gives vent to his suspicions. It is interrupted at last by a duet with the Count, in which the two characters are strikingly set off by the music. The music-lesson scene follows, in which the artist personating Rosina is given an opportunity for interpolation. In the next scene occurs a dialogue quintet, which is followed by a long aria ("Sempre gridi") by the duenna Berta, called by the Italians the "Aria di Sorbetto," because the people used to eat ices while it was sung, reminding one of the great aria from "Tancredi," "Di tanti palpiti," which they called the "aria dei rizzi," because Rossini composed it while cooking

his rice. In the eighth scene, after a long recitative, an instrumental prelude occurs, representing a stormy night, followed by a recitative in which the Count reveals himself, leading up to a florid trio, and this in turn to the elegant terzetto ("Zitti, zitti"). A bravura and finale of light and graceful melody close the opera.

Semiramide

"Semiramide," lyric tragedy in two acts, words by Gaetano Rossi, the subject taken from Voltaire's "Semiramis," was first produced at the Fenice Theatre, Venice, February 3, 1823, with the following cast:

Semiramide	Mme. Rossini-Colbran.
Arsaces	Mme. Mariani.
Idreno	Mr. Sinclair.
Assur	Sig. Galli.
Oroe	Sig. Mariani.

On the 9th of July it was produced in French at the Académie, Paris, as "Semiramis," with Carlotta Marchisio as Semiramide, Barbara, her sister, as Arsaces, and M. Obin as Assur. At Rossini's request M. Carafa arranged the recitatives and wrote the ballet music. "Semiramide" was the last opera Rossini wrote for Italy; and so far did he depart from the conventional Italian style, that he was charged with imitating the German. It was probably for this reason that the opera when first performed did not meet with a kindly reception from the Venetians. Although he was occupied six months in negotiating for his stipulated price (one thousand dollars), he wrote the opera in three weeks. Of its first performance, a correspondent of the "Harmonicon" (a contemporary musical periodical), who was present, writes: "The first act, which lasted two hours and fifteen minutes, was received very coldly, with the exception of one passage in the overture, which overture, however, was unconscionably long. The second act, which lasted two hours and a half, began to please in an air of Mariani, but the applause was rather

directed to this favorite singer. After this a duet between her and Colbran, together with an air of Galli, and particularly a terzetto between him and the two ladies, were well received. Rossini was also called for at the end of the second act."

The scene of the opera is laid in Babylon, and the story briefly told is as follows: Ninus, the king of Babylon, has been murdered by his Queen, Semiramis, aided by Assur, a prince enamoured of her and aspiring to the throne. One of the Queen's warriors, Arsaces, supposed to be of Scythian origin, but in reality her own son, returns from a foreign expedition and is loaded with honors for the victory he has won. Semiramis, ignorant of his parentage, has a secret passion for him, he in the meantime being devoted to Azema, one of the Princesses royal. As all gather together in the temple to swear allegiance to the Queen, the gates of Ninus's tomb suddenly open, and his ghost appears and announces that Arsaces will be the successor to the Crown. At midnight Semiramis, Assur, and Arsaces meet at the tomb, and by mistake Assur stabs her instead of Arsaces, who in turn kills Assur, and, all obstacles being removed, is united to Azema and ascends the throne.

An introductory chorus of Babylonians and a terzetto by Idreno, Assur, and Oroe open the opera and lead up to the first appearance of Semiramis, which is followed by a very dramatic quartet ("Di tanti Regi"). In the fourth scene Arsaces has a brilliant aria ("O! come da quel di"), which also did service in one or two of Rossini's other operas, and is followed by an animated duet ("Bella Imago degli dei") between himself and Assur. The eighth scene is introduced by a graceful female chorus which leads to Semiramis's brilliant and well-known aria ("Bel raggio"). In the tenth scene occurs an elegant duet ("Serbami ognor si fido"), followed in the next scene by a stately priests' march and chorus ("Ergi omai la Fronte altera!"), set to ecclesiastical harmony and accompanied by full military band as well as orchestra, this being the first instance where a military band was used in Italian opera. It leads to the finale, where Semiramis on

her throne announces to her people her choice for their future king. The oath of allegiance follows in an impressive quartet with chorus ("Giuro al numi"), and a defiant aria by the Queen leads to the sudden appearance of the ghost of Ninus, accompanied by characteristic music repeated in quintet with chorus. As the ghost speaks, the statue scene in "Don Giovanni" is inevitably recalled, especially in some phrases which are literally copied.

The second act opens with a vindictively passionate duet ("Assur, i cenni miei") between Assur and Semiramis, closing with a fierce outburst of hatred ("La Forza primiera"). The scene is a very long and spirited one, and is followed by a second chorus of priests, leading to a great aria with chorus ("Ah! tu gelar mi fai") for Arsaces. In the fifth scene occurs a long duet between Arsaces and Semiramis, the second part of which ("Giorno d' Orrore") is the strongest number in the opera. Though intensely passionate in its tone, the music is smooth and flowing and very florid for both voices. The seventh scene is composed of a scena, aria, and chorus, followed by still another chorus in the mausoleum. Semiramis sings a prayer of great pathos and beauty ("Al mio pregar"). A terzetto ("L' usato ardir"), which like the mausoleum chorus is based upon an aria from Mozart's "Cosi fan tutti," closes the opera. "The Harmonicon," to which reference has already been made, in an analysis of the work, has the following apt criticism: "It has been said, and truly, that 'Semiramide' is composed in the German style, but it is the German style exaggerated. Rossini is become a convert to this school, and his conversion does his judgment credit, though like all proselytes he passes into extremes. Not satisfied with discarding the meagre accompaniments of the Italian composers, he even goes far beyond the tramontane masters in the multitude and use of instruments, and frequently smothers his concerted pieces and choruses by the overwhelming weight of his orchestra." But what would the "Harmonicon" have said, could it have had Wagner's or Richard Strauss's instrumentation before it?

William Tell

"William Tell," opera in three acts, words by Étienne Jouy and Hippolyte Bis, the subject taken from Schiller's drama of the same name, was first produced at the Académie, Paris, August 3, 1829, with the following cast:

Mathilde	Mme. Damoreau-Cinti.
Jemmy	Mme. Dabodie.
Hedwig	Mlle. Mori.
Arnold	M. Nourrit.
Walter	M. Levasseur.
Tell	M. Dabodie.
Ruodi	M. Dupont.
Rodolphe	M. Massol.
Gessler	M. Prévost.
Leutold	M. Prévot.

Rossini wrote for Paris only two operas, "Le Comte Ory" and "William Tell," — the latter his masterpiece in the serious style. The libretto was first prepared by M. Jouy, but it was so bad that M. Bis was called in, and to him is due the whole of the second act. Even after the two authors had changed and revised it, Rossini had to alter it in many places. When it was first performed the weakness of the drama was at once recognized, though its music was warmly welcomed, especially by the critical. It was presented fifty-six times in its original form, and was then cut down to three acts, the original third act being omitted and the fourth and fifth condensed into one. For three years after this time the second act alone was performed in Paris; but when M. Duprez made his debut in the part of *Arnold*, a fresh enthusiasm was aroused, and there was a genuine Tell revival.

The scene of the opera is laid in Switzerland, period, the thirteenth century, and the action closely follows the historical narrative. The disaffection which has arisen among the Swiss, owing to the tyranny of Gessler, suddenly comes to a climax when one of Gessler's followers attempts an outrage upon the only daughter of the herdsman Leutold, and meets his death at the hands of the indignant father. Leutold seeks protec-

tion at the hands of Tell, who, in the face of the herdsman's pursuers, succeeds in placing him beyond the reach of danger, and this circumstance arouses the wrath of Gessler. Melchtal, the village patriarch, is accused by him of inciting the people to insubordination, and is put to death. Meanwhile Arnold, his son, is enamoured of Mathilde, Gessler's daughter, and hesitates between love and duty when he is called upon to avenge his father's death. At last duty prevails, and he joins his comrades when the men of the three cantons, who are loyal to Tell, meet and swear death to the tyrant. In the last act occurs the famous archery scene. To discover the leading offenders Gessler erects a pole in the square of Altorf, upon which he places his hat and commands the people to do homage to it. Tell refuses, and as a punishment is ordered to shoot an apple from his son's head. He successfully accomplishes the feat, but as he is about to retire Gessler observes a second arrow concealed in his garments, and inquires the reason for it, when Tell boldly replies it was intended for him in case the first had killed his son. Gessler throws him into prison, whereupon Mathilde abandons her father and determines to help in the rescue of Tell and his son. Her lover, Arnold, meanwhile, raises a band of brave followers and accomplishes the rescue himself. After slaying the tyrant and freeing his country Tell returns to his family, and Arnold and Mathilde are united.

The overture to "William Tell," with its Alpine repose, its great storm-picture, the stirring "Ranz des Vaches," and the trumpet-call to freedom, is one of the most perfect and beautiful ever written, and is so familiar that it does not need analysis. The first act opens with a delightfully fresh Alpine chorus ("E il Ciel sereno"), which is followed by a pastoral quartet between a fisherman, Tell, Hedwig, and Jemmy. Arnold enters, and a long duet, one of Rossini's finest inspirations, follows between Arnold and Tell. The duet is interrupted by the entrance of several of the peasants escorting two brides and bridegrooms, which is the signal for a most graceful chorus and dance ("Cinto il crine"). Leutold then appears, seeking Tell's protection, and a dramatic finale begins,

closing with the arrest of Melchtal, which leads to an ensemble of great power.

The second act opens with a double chorus of huntsmen and shepherds ("Qual Silvestre metro intorne"), which is followed by a scena preluding a charming romanza ("Selva opaco") sung by Mathilde. Its mild, quiet beauty is in strange contrast with the remainder of this great act. It is followed by a passionate duet with Arnold, a second and still more passionate duet between Tell and Walter, which leads to the magnificent trio of the oath ("La Gloria inflammi"), and this in turn is followed by the splendid scene of the gathering of the cantons. For melodic and harmonic beauty combined, the spirited treatment of masses, and charm and variety of color, this great scene stands almost alone.

The last act opens with a duet between Mathilde and Arnold, which is followed in the next scene by a march and chorus as the multitude gathers in the square of Altorf, closing with a lovely Tyrolean chorus sung by the sopranos and accompanied with the dance. The dramatic scene of the archery follows, and then Arnold has a very passionate aria ("O muto Asil"). Some vivid storm-music, preluding the last scene, and the final hymn of freedom ("I Boschi, i Monti") close an opera which is unquestionably Rossini's masterpiece, and in which his musical ability reached its highest expression. "Manly, earnest, and mighty," Hanslick calls it; and the same authority claims that the first and second acts belong to the most beautiful achievements of the modern opera.

SAINT-SAENS (CAMILLE)

Samson and Delilah

"SAMSON et Dalila," opera biblique, in three acts, text by Ferdinand Lemaire, was first produced in its entirety at Weimar, December 2, 1877, with Ferenczy as Samson, Mlle. Von Müller as Delilah, and Mitle as the High Priest. The score of this opera was composed from 1866 until 1877. Two years later, Mme. Viardot-Garcia gave a private performance of the second act, and the first act was given at one of the Colonne concerts in Paris in 1875. It was not until 1877 that the whole opera was performed, under the direction of Edouard Lassen, at Weimar. It was done at Brussels, April 6, 1878, under the direction of the composer, and in Hamburg in 1883 with Frau Sucher as Delilah. It was not given entire in France until 1890, when it was heard at Rouen and again in the same year at Paris, with Mme. Bloch and M. Talazac in the principal roles. It was next heard in various French cities during 1892 and at last, after twenty years, was produced upon a grand scale at the Paris Opera House. It was first performed in this country as an oratorio at New York, March 25, 1892, under the direction of Mr. Walter Damrosch.

The first act opens in the public square of the city of Gaza, and the curtain rises upon a crowd of Hebrews, Samson among them, who give expression to their dejection in choruses constructed after the conventional oratorio methods. Samson comforts them, however, assures them of help, and urges them to pray for deliverance. In the second scene Abimelech, satrap of Gaza, enters and mocks at their prayers. Samson denounces him as a blasphemer, and calls upon his people to take up arms and free themselves. Abimelech at-

tacks him but Samson wrests his sword from him and slays him as he is calling for help. The Philistines make an attack but Samson worsts them. The third scene is at the gates of the temple of Dagon. The High Priest ascends to the temple, and, pausing by Abimelech's body, urges the Philistines to avenge his death. While they are hesitating a messenger arrives with the tidings that the Israelites are on the march with Samson at their head, whereupon the High Priest curses both them and their leader. As Abimelech's body is carried away, the old Hebrew men and women enter, followed by Samson and his victorious band, singing choruses of rejoicing. In the next scene Delilah enters, followed by Philistine women wearing garlands of flowers. At this point the temptation begins with fascinating dances by the priestesses of Dagon in which Delilah takes part, the act closing with a beautiful aria ("Printemps qui commence"), in which she seeks to cast her spells over Samson.

The second act discloses Delila richly clad, in front of his dwelling. She sings a passionate invocation to Love to aid her in her spells, and in the next scene occurs a vigorous dramatic duet in which the High Priest tells her of the disaster to the Philistines and strengthens her in her purpose. In the next scene Samson enters, disturbed and troubled. An exceedingly passionate duet follows with a peculiarly beautiful motive for Delila, which is several times repeated in the progress of the work. In the midst of an approaching storm Samson declares his love, and, as it breaks in all its fury, he follows her into her dwelling, which, at the same time, is stealthily approached by Philistine soldiers.

The third act reveals Samson blinded, in chains, and with shorn locks, grinding at a mill as a captive, as the Hebrews sing their mournful plaints behind the scenes. Then follows a pathetic prayer in which Samson bewails his loss of sight. The Philistines enter and remove Samson and the scene changes to the interior of Dagon's temple, where the High Priest is seen surrounded by the Philistine leaders. Escorted by young Philistine women with wine cups in their hands, Delila enters, and a fascinating ballet, full of rich Oriental

color, occupies the stage. Samson is led in and is taunted by the High Priest, who tells him that if Jehovah will restore his sight they will all adore His name. In the finale Samson is ordered to offer oblation to Dagon. A lad leads him to a position between two pillars. With an invocation to the Lord he exerts all his strength and the temple falls amid the shrieks of the Philistines.

It will be observed from this sketch that the opera story differs from the biblical narrative and that it has more of the love motive in it. It thus gives larger opportunity for dramatic music and the opportunities have been enlarged by the use of motives in the Wagner manner. This makes it all the more difficult to select individual numbers for description. The instrumentation is highly colored and very descriptive. Hervey, in his biographical sketch of Saint-Saëns, notes the following composition of the orchestra for this opera: "In addition to the strings and usual woodwinds he employs a third flute, a cor anglais, a bass clarinet, a double bassoon, four horns, two trumpets, two cornets, three trombones, a bass tuba, two ophicleides, two harps, three kettledrums, a grosse-caisse, cymbals, a triangle, a glockenspiel, crotales, castagnettes made of wood and iron, a tambour de basque, and a tamtam." With such an orchestral force in the hands of a master, all things are possible.

Henry VIII

"Henry VIII," opera in four acts, text by Détroyat and Silvestre, was first produced in Paris, March 5, 1883, with Lasalle as the King, Dereim as Don Gomez, Mlle. Krauss as Catherine, and Mlle. Richard as Anne. The first act opens in a hall of the palace. The Duke of Norfolk is in conversation with Don Gomez, the Spanish ambassador, who is explaining to the Duke that his presence there is due to Queen Catherine, and his object is to be near to Anne Boleyn, with whom he is in love. It develops also that Catherine is aware of this attachment and holds a letter from Anne Boleyn to

him containing assurances of love. The Duke, however, warns him to be on his guard against the King, who is suspected of desiring Anne Boleyn for himself. At the close of the somewhat long dialogue-duet, which is very skilfully constructed, several persons enter bringing the news that Buckingham has been condemned to death, which leads to an effective quartet and ensemble. As the King enters all withdraw except Surrey, Norfolk, and Don Gomez. The King greets the latter and engages to advance his suit, informing him at the same time that he is about to give Catherine a new maid of honor. The announcement disturbs Don Gomez, as he surmises Anne Boleyn may be the maid. In the next scene the King discusses with Surrey the hostility of the Pope to his divorce from Catherine and sings a most graceful romanza ("Qui donc commande"), in which he boasts his slavery to love. The Queen enters and in a light, simple melody asks the King why she is summoned. He replies that he is about to present her with a new maid of honor. She accepts the gift and then pleads for the life of Buckingham, which the King refuses. A very dramatic duet follows, the Queen charging him with the loss of his love for her, the King replying that their marriage is in violation of the divine law. At the close of the duet they watch the entrance of the courtiers, among them Anne Boleyn, accompanied by graceful procession music. With an expression of surprise that she and Don Gomez are acquainted, the King presents her to the Queen, at the same time creating her Marchioness of Pembroke. The funeral march of Buckingham is heard outside, during which the King presses his suit upon Anne Boleyn and the Queen mourns the tragedy. As the former hears the march she is greatly alarmed, and in the final ensemble — a seven-part chorus with quintet — the themes of the march are repeated with a gloomy motif, significant of the approaching fate of the new favorite.

The second act opens in Richmond Park, with a graceful chorus of pages disporting themselves. Don Gomez enters and sings a very dramatic aria, ending in a climax of great power. Anne appears with court ladies to the accom-

paniment of a graceful chorus. A duet between Don Gomez and Anne follows, in which she answers his reproaches with assertions of love. The King enters and Don Gomez retires and another duet follows, at the close of which Anne consents to become his wife upon condition of being made Queen. A joyous duet ensues, but before it closes the sombre motif of her tragic fate is heard again. A dramatic trio follows as the Queen appears and reproaches Anne, who appeals to the King. In the midst of the scene, the papal legate enters with unfavorable news from Rome, but the King will not hear it until the morrow. A fete begins, accompanied by most elaborate and graceful Scotch and English dance music, thus designated: 1. Introduction et Entrée des Clans; 2. Idylle Ecossaise; 3. La Fête des Houblon; 4. Danse de la Gipsy; 5. Pas des Highlander; 6. Scherzetto; 7. Sarabande, Gigue and Finale.

The third act opens with the interview between the legate and the King, during which the latter defies the wrath of Rome in a long and passionate scene. Then follows an interview between the King and Anne Boleyn, in which his jealousy is revealed. After another interview with the legate, which closes with the King's announcement that he will appeal from Rome to his people, the scene changes to the Hall of Judgment, the musical setting of which is very stately. The act closes with an imposing ensemble, in which the people support the King, and the King proclaims himself head of the English Church, and Anne Boleyn, Queen.

The fourth act discloses Queen Anne in her apartments watching a charming minuet dance in the gardens. Surrey and Norfolk are conversing aside about the King and his doubts of the Queen. Don Gomez enters upon a special errand from Catherine to the King, and asks to be left alone with the Queen. In the dialogue which follows, he informs her that Catherine still has that compromising letter in her possession. The King enters in a furious mood, dismisses Anne and orders Don Gomez to leave the country. The latter gives the King Catherine's dying words of affection, and they go to the castle where she lies. In a long soliloquy

Catherine reveals her longing for Spain, then distributes keepsakes, among them her Book of Hours, in which she places Anne's fatal letter from Don Gomez. At this point Anne enters with the intention of securing the letter. She begs for it, but Catherine refuses. An intensely dramatic scene follows. The King enters and makes every effort to incite Catherine's anger against Anne but fails. With a last supreme effort she throws the letter into the fire and dies, as the measures of the Death March are heard, and among them the decapitation motif, significant of Anne Boleyn's fate.

In "Henry VIII," even more frequently than in "Samson and Delilah," Saint-Saëns has used the Wagner device of the leit-motif, and built up his work upon the basis of continuous melody, as best adapted for dramatic effect. This effect is particularly apparent in the many duets as well as in the ensembles of the work. It is intensely dramatic throughout, and is in nearly every respect the composer's operatic masterpiece.

SMETANA (FRIEDRICH)

The Bartered Bride

"PRODANA Nevesla" ("The Bartered Bride") was first produced at Prague, May 30, 1866; at the Vienna exposition in 1892; in London in 1895; and in this country in 1908, though the overture had been frequently played in American concert-rooms before that time. The libretto was written by Sabina and the opera is arranged in three acts. In its original form the work was in two acts with spoken dialogue, Smetana replaced the latter with recitatives for a production at St. Petersburg (Leningrad) in 1871.

The first act opens in a Bohemian village where the Kirmess festival is in progress. Mary, daughter of a rich peasant, is there but takes no part in it. Her parents have arranged her marriage to Wenzel, son of Micha, another rich peasant, whom she has never seen, and while she is in love with Hans, a servant of her father's. Following the Bohemian practice, Wenzel has not proposed to Mary but left the business to Kezul, a professional marriage broker, who has carried on the negotiations. When the broker approaches Mary, however, and acquaints her with Wenzel's proposal she rejects it and declares her love for Hans.

In the second act Wenzel makes a personal offer. Mary not only rejects him but upbraids him for offering to marry a girl whom he does not love and at last makes him promise to abandon the idea of marriage with her. Kezul in the meantime has offered Hans money if he will give Mary up. When he learns that his rival is Micha's son he agrees to sign a contract providing that none other than Micha's son shall marry Mary. Kezul agrees and pays Hans his price and the latter publicly renounces all claim upon her.

The third act opens with a tight rope performance and dance. Wenzel falls in love with Esmeralda, a Spanish dancer, and to be near her accepts an offer of the manager to take the part of a dancing bear. As he is assuming his costume his parents appear and demand that he shall sign the marriage contract with Mary which he refuses to do. Mary in the meantime is overcome with sorrow, for Kezul has shown her Hans' deed of renunciation. She still refuses to marry any one else although Wenzel, tired of the dancing bear business, has renewed his advances. Hans now appears and she upbraids him for his faithlessness, but he summons the villagers and tells them it is his wish she shall marry Micha's son. Mary is now in despair and declares she will marry Wenzel as her parents and Hans desire. Hans then steps before Micha who recognizes him as his son by a former marriage. Disgusted at the prospect of a step-mother, Hans had left home and gone into service with Mary's father. He claims Mary upon the ground that under his contract with Kezul she belongs to him. They are married and live happily ever after. Wenzel returns to his antics as a show bear and is killed in one of them.

"The Bartered Bride" is one of the most delightful of comic operas. It abounds in Bohemian folk-songs and is replete with melodies. It is lively and vivacious throughout and notwithstanding its strong local color, has been enjoyed wherever it has been performed, especially in Germany. With regard to Smetana's earlier operas the critics had claimed that he could write only Czech music. It is said that he wrote "The Bartered Bride" to disprove this accusation. He certainly succeeded for its most enthusiastic successes were achieved in Vienna and Berlin.

STRAUSS (JOHANN)

The Bat (*Die Fledermaus*)

"THE BAT," opera comique in three acts, text by Haffner and Genée, was first produced in Vienna in July, 1874. It is founded upon Meilhac and Halévy's "Le Revillon." The scene opens with Adele, maid of the Baroness Rosalind, seeking permission to visit her sister Ida, a ballet-dancer, who is to be at a masked ball given by Prince Orlofsky, a Russian millionaire. She receives permission, and after she is gone, Dr. Falke, a notary, who has arranged the ball, calls at the house of the Baron Eisenstein, and induces him to go to it before going to jail, to which he has been sentenced for contempt of court. The purpose of the doctor is to seek revenge for his shabby treatment by the Baron sometime before at a masquerade which they had attended,—Eisenstein dressed as a butterfly, and Falke as a bat. The doctor then notifies the Baroness that her husband will be at the ball. She thereupon decides that she will also be present. An amusing scene occurs when the Baron seeks to pass himself off as a French marquis, and pays his devotions to the ladies, but is quite astonished to find his wife there, flirting with an old lover. There are further complications caused by Falke, who manages to have Alfred, the singing-master, in the Baroness' apartments when the sheriff comes to arrest the Baron, and arrests Alfred, supposing him to be Eisenstein. In the last act, however, all the complications are disentangled, and everything ends happily.

It would be impossible to name the conspicuous numbers in this animated and sprightly work without making a catalogue of them all. The opera is a grand potpourri of waltz

and polka motifs and fresh, bright melodies. The composer does not linger long with the dialogue, but goes from one waltz melody to another in a most bewildering manner, interspersing them with romanzas, drinking-songs, czardas, an almost endless variety of dance rhythms and choruses of a brilliant sort. It is a charming mixture of Viennese gayety and French drollery, and, like all his operettas, is the very essence of the dance.

The Queen's Lace Handkerchief

"The Queen's Lace Handkerchief," opera comique, in three acts, text by Genée and Bohrmann-Riegen, was first produced in Vienna, October 2, 1880. The romance of its story has helped to make this opera one of the most popular of Strauss's works. The action begins at a time when Portugal is ruled by a ministry whose premier is in league with Philip II of Spain, and who, to keep possession of power, has fomented trouble between the young Queen and King, and encouraged the latter in all kinds of dissipations. At this time Cervantes, the poet, who has been banished from Spain, is a captain in the Royal Guards, and in love with Irene, a lady-in-waiting. These two are good friends of both the King and Queen, and are eager to depose the ministry. Cervantes is reader to the Queen, and the latter, having a sentimental attachment for him, writes upon her handkerchief ("A queen doth love thee, yet art thou no king"), and placing it in a volume of "Don Quixote," hands it to him. The book is seized, and as "Don Quixote" is Minister of War and "Sancho Panza" Minister of Instruction, Cervantes is arrested for libel and treason. Irene and the King, however, save him by proving him insane, and the King and Queen ascend the throne. In despera- the Premier hands the King the handkerchief with the inscription on it, which leads to the rearrest of Cervantes and the banishment of the Queen to a convent. Cervantes escapes, however, and joins some brigands. They capture the Queen on her way to the convent, and in the disguise of the host and waiting-maid of an inn, they serve the King, who hap-

pens there on a hunting trip. Everything is satisfactorily accounted for, and the inscription on the handkerchief is explained as a message which the Queen sent to the King by Cervantes.

The music is light and brilliant. Much of it is in the waltz tempo, and the choral work is a strong feature. Its best numbers are the Queen's humorous romanza ("It was a wondrous fair and starry Night"); another humorous number, the King's truffle song "Such Dish by Man not oft is seen"); the epicurean duet for the King and Premier, ("These Oysters"); Cervantes' recitative ("Once sat a Youth"), in the finale of the first act; a dainty little romanza for Cervantes ("Where the wild Rose sweetly doth blow"); the trio and chorus ("Great Professors, learned Doctors"); the fine duet for the King and Cervantes ("Brighter Glance on him shall repose"); Sancho's vivacious couplet ("In the Night his Zither holding"); the Queen's showy song ("Seventeen Years had just passed o'er me"); and the two closing choruses ("Now the King all hail") in march time, and the bull-fight, which is full of dash and spirit.

The Gypsy Baron

"The Gypsy Baron," opera comique in three acts, text by Schnitzer, and based upon a romance of the same name by M. Jokai, was first produced October 24, 1885, in Vienna. The story is a simple one. The so-called "Gypsy Baron," Sandov Barinkay, who left his home when a lad, returns to find it desolate and in possession of gypsies. His nearest neighbor is Zsupan, with whose daughter Arsena he falls in love. She orders him never to call upon her again as a suitor until he can come as a baron. Barinkay goes off in a rage to the gypsies, who adopt him and make him their Waywolde, or gypsy baron. Forgetful or unmindful of Arsena, he falls in love with Saffi, a gypsy girl, and marries her. In the second act he finds a hidden treasure, but is arrested for keeping it a secret. He manages to escape by turning over his treasure to the government and joining the Austrian army with his

whole band. In the last act he returns with the victorious troops to Vienna, is made a real baron for his bravery, and Saffi turns out to be the daughter of a real pasha.

The opera abounds in brilliant melodies, dance rhythms, and gypsy music. The most conspicuous numbers in the first act are the entrance couplets ("Als flotter Geist"), closing in waltz time, the melodrama and ensemble ("So tauschte mich die Ahnung nicht"), the ensemble ("Dem Freier naht die Braut"), and Saffi's delightful gypsy song ("So elend und so treu"); in the second act, the terzetto for Saffi, Czipsa, and Barinkay ("Mein Aug bewacht") and "Ein Greis ist mir in Traum erschienen"), the duet for saffi and Barinkay ("Wer uns getraut"), the Werberlied with chorus ("Her die Hand"), and the finale ("Nach Wien"); and in the third act, the chorus ("Freut euch"), the couplets for Arsena, Mirabella, and Carnero ("Hat es gar nicht gut"), the march couplet and chorus ("Von der Tajos Strand"), the brilliant military march ("Huora der Schlacht gemacht"), and the finale ("Heirathen Vivat"). "The Gypsy Baron" is one of the few light operas in which the interest steadily progresses and reaches its brilliant climax in the last act.

STRAUSS (RICHARD)

Feuersnot

"FEUERSNOT," song-poem in one act, text by Ernest von Wolzogen, and dramatized from an episode in an old Dutch saga, was first produced at Weimar, October 28, 1902. Both story and music are illustrative of German burgher life in mediæval times. The plot is connected with the celebration of the "Sonnenwende" (the turning of the sun) on the longest night of the year and the lighting of the Johannis fire, emblematical of the glorification of the senses. The scene is laid in Munich in the fabled "Notime" or "Bad Time." As the curtain rises Kunrad der Ebner is roused from his meditations by the children of the city who are marching through the streets gathering sticks for their fires from the people. Kunrad is occupying a dismal house whose former occupant was driven away for alleged witchcraft. He realizes how foolish he has been to devote himself to books and to neglect the practical things of life, and bids the children take his books and put them in their fire. Meanwhile, the burgomaster's daughter Diemut, as well as others, manifest more than ordinary interest, which so emboldens him that he kisses her. In revenge she pretends to be in love with him, and plans a meeting at midnight if he will ascend to her in a basket which she will hang out and draw up to her room. Kunrad consents, and comes at night and gets into the basket. Diemut, however, only draws him part way up and leaves him hanging there, whereupon she summons the neighbors to jeer at him. Kunrad now revenges himself in turn by magically extinguishing all the fires in town and announcing that they cannot be lit again until Diemut has consented to be his. He then manages to climb to the balcony above him and there

awaits events. Diemut appears at her window, and, moved by the piteous appeals of the burghers, relents and admits him to her chamber. As she at last consents to be his, light gradually appears in her room and suddenly they break out all over the city and the "song poem" closes with a grand pæan of love.

The opening number is a children's chorus ("Gebts uns a Holz zum Subendfeuer"), which is charmingly bright, graceful, and even catchy, especially in the theme of the accompaniment which follows the children whenever they appear. It is the lightest theme in the score, and the prattle of the youngsters ("Memma's verbrenna hamma nix Majà, Majà, unà mö, lober, lober lujà") is charmingly illustrated. Diemut's opening song, as she appears among the children ("Süsse Amarellen"), is very melodious, and is followed by another of their choruses ("Zu Minka, steht a neu' baut's Haus"). After the choruses follow characteristic bits for Iörg Pöschel, Kunz Gilgenstock, and Hamerlein full of humor and spirit, and these minor characters are admirably pictured in the instrumentation. Tulbeck's legend of Duke Heinrich and the Lion ("Als Herzog Heinrich mit dem Löwen kam") is sufficiently described by its designation in the score, "to be delivered with disagreeable and excessive monotony." The next conspicuous number is Kunrad's declamation ("Sonnenwend! Sonnenwend! Klingst mir in Ohr") which is rather declamation, as already designated, than melody, and set to a very complicated and descriptive accompaniment. The boys' and girls' choruses ("Heissa! hellerlichten," and "Majà, majà, mia mö"), which follow it, are enormously difficult, especially as they are sung against dramatic and descriptive accompaniments, and the harmonies and intervals are unusual. The next long scene for Kunrad ("Dass ich den Zauber lerne") is a relief by reason of its melodious and romantic character. A little later on there is further relief as the choruses are graceful and set to lively waltz tempo, though they are too complicated and difficult to be easily caught. The burgomaster's solo which follows ("Miau, miau! Oh Jèh!—Was formmts?") is also full of humor and spirit, and would

be quite comprehensible even without words. Kunrad's next aria (" Feuersnot! Minnegebot ") is impressive and beautiful, and is set to a very dramatic and involved accompaniment. The aria is Wagnerian in style throughout. It is immediately followed by Diemut's great song (" Mitsommernacht Wehvolle Wacht "), which is not only romantic and delightfully melodi- but beautiful in harmonic effect. The duet for Diemut and Kunrad which follows (" Mitsommernacht! Wonnige Wacht ") is up to the same standard, and though full of complications and difficulties, is tender, melodious, and spirited by turns and fairly dazzling in its effect. Kunrad's magical appeal (" Hilf mir, Meister! ") is strong and distinctly ghostly in effect. His next number (" Im Hause, das ich heut zerbann "), mostly in waltz tempo, is not only remarkable as a spirited and attractive declamation with an accompaniment full of color, but it has an added interest as a bit of satire upon the people of Munich. It is Kunrad's address from the balcony to the crowd. Kunrad, who is typical of the new spirit, says that the house in which he lives was once that of Master Reichardt, the ruler of spirits (Wagner), and that although he did much for them they cast out " the bold man " (der Wagner). But, he adds, they could not drive out the new spirit (Strauss). As he designates Wagner " the ruler of spirits," the Walhalla motif is heard and the words describing his banishment are sung by Kunrad to " The Flying Dutchman's " motif, while the allusion to " the new spirit " is accompanied by a motif from Strauss's own opera, " Guntram." From this point to the close of the opera the music is marked by great dignity and impressiveness of declamation, and closes with a symphonic movement of remarkable beauty and power which has already found its way to the concert-stage and become a favorite.

Salome

The score of " Salome " was finished by Strauss in June, 1905, and was first produced in the same year (December 9) in Dresden. It was first heard in this country in New York

in 1907. The text is a translation of Oscar Wilde's play of the same name, made by Hedwig Lachmann. It is arranged in one act and the leading characters are Herod, tetrarch of Judaea; Jokanaan, the Prophet; Narraboth, captain of the guard; Naaman, executioner; Herodias, wife of Herod; and Salome, daughter of Herodias; these are set against a background of slaves, soldiers, Jews, and Nazarenes.

The story is repulsive, unclean, and sensual. There is but one scene, a terrace above the banquet hall of Herod. Narraboth, the captain of the guard, looking down into the hall discourses to his companions upon the beauty of Salome, who is sitting at the feast with Herod and his courtiers. A page of Herodias warns him against her and as he utters his warning Salome appears in the doorway. As she stands looking out upon the night, Narraboth is spellbound. His reverie is broken in upon by the voice of an invisible man. In answer to Salome's inquiry she is informed that it is the voice of a man imprisoned in a cistern, — Jokanaan's (John the Baptist's) dungeon, — who is known as "The Baptist" and by some is regarded as a Prophet. She remembers it was this man who denounced her mother and she has a wild desire to see him. Narraboth thereupon orders him brought out. Salome no sooner beholds him than she falls violently in love with him but he indignantly repels her sensual advances. Narraboth in a fit of jealousy kills himself, after Jokanaan has been returned to the cistern. At this juncture Herod, Herodias, and the courtiers appear upon the terrace to see why she has not obeyed his order to return to the banquet. He displays passion for his step-daughter, but Salome, longing for Jokanaan, pays no heed to him. The Prophet's denunciation is heard again and Herodias demands that Herod shall silence him but he is afraid to do so. He even refuses to surrender him to the Jews and another denunciation is heard. Herod refuses again to order his execution but instead bids Salome dance for him, offering her anything she may ask if she will do so. She consents at last and when the dance is concluded, demands the head of Jokanaan upon a charger. He demurs at first but she insists and at last he

gives the order. The executioner descends into the cistern and in a moment his arm is thrust out and the ghastly head of the Prophet is before her upon a silver salver. As she seizes it and lavishes kisses and caresses upon it Herod orders his soldiers to kill her. They close about her and crush her under their shields, her last words being: "Ah, I have kissed thy mouth, Jokanaan. There was a bitter taste on thy lips. Was it the taste of blood? But perchance it is the taste of love. They say that love hath a bitter taste. But what of that? What of that? I have kissed thy mouth Jokanaan, I have kissed thy mouth." And thus the ghastly, sensual story ends.

"Salome" is neither opera, music drama, nor symphonic poem, according to Strauss. He simply calls it "drama." It begins abruptly without overture, or even prelude, by the announcement of one of Salome's motives. Motives, forty or more, are closely interwoven with the movement of the drama. If we may except the "Dance of the Seven Veils" which is very effective as a concert number, there are no melodious numbers to be indicated. Dissonance is conspicuous throughout. New and unexpected tone effects abound. The voices have no opportunities. The people on the stage are only necessary for the physical action. The *dramatis personæ* declaim and sometimes so unmusically that it is mere talk. Strauss himself at a rehearsal remarked that no consideration had been paid to the singers. The immense orchestra of one hundred and twelve pieces, often most minutely subdivided, bears the heat and burden of this orgy of strange technic and complex cacophony. At another rehearsal Strauss admonished the orchestra: "You play too gently. This music is not civilized, it must crash." The orchestra is subsidized for all manner of strange work and sometimes ludicrous description of the action, the words, looks, and even gestures of those on the stage. The outcome of it all is a riotous squandering of extraordinary genius in orchestration and constructive musicianship, upon dramatic rottenness. For rottenness it is, notwithstanding the composer's weak averment: "In art there is never the moral or the immoral; such con-

ceptions are incompatible with the conception of art. The artist refuses to answer the question, 'Is your art moral?'" Even the artist cannot touch pitch and remain undefiled.

Elektra

"Elektra" was first produced at Dresden, January 29, 1909, and in this country in 1910. The story is based upon Von Hofmannstahl's drama, "Elektra." The characters are the same but the action diverges radically from that of the old Greek drama. The first production in this country was in French from a version by Henry Gauthier-Villars.

The German drama is not merely a tragedy but a tragedy of insanity and horror. If "Salome" is an orgy of sensuality, "Elektra" is an orgy of bloodthirstiness and insane fury, in which Elektra is the central figure. When Agamemnon, Elektra's father, went to the Trojan War, he confided his wife, Clytemnestra, and his home to Ægisthus, the murderer of Agamemnon's father. His confidence is abused and when he returns he is slain in his bath by Ægisthus and Clytemnestra. The opening of the drama reveals Elektra crazed with grief and rage over her father's murder and the banishment of her brother, Orestes, whom she believes to be dead. She rushes about the palace shrieking vengeance. She meets her mother and denounces her. She also denounces her sister, Crysothenus, whom she believes to have been concerned in the murder. Orestes suddenly appears and when he learns what has occurred he determines to execute speedy vengeance in which he is aided by his sister. She scratches up the earth in which the murderer's hatchet is buried. Orestes rushes into the palace and Clytemnestra's screams announce her fate. Ægisthus, returning from the hunt, has forebodings of his own fate and is soon uselessly shrieking for help. These two out of the way and her vengeance complete, Elektra executes a diabolical, frenzied dance, until at last she swoons, and loses her reason. Then all is quiet in this mad house.

A general analysis of the music of "Elektra" would follow

closely on the lines of that of "Salome." The same lack of consideration for the voices obtains. Motives are just as abundant and as complicated in their interweaving. There is if possible less of melody. A simple chord serves as prelude. There is even more vociferation and shriek. The orchestra is just as colossal.

Der Rosenkavalier

"Der Rosenkavalier ("Cavalier of the Rose"), Richard Strauss' fifth opera, in three acts, text by Von Hoffmannsthal, was first performed in Dresden, January 26, 1911, the cast including Fraulein Siems as Princess von Werdenberg, wife of the Field Marshal; Fraulein von der Osten, Cavalier of the Rose; Minnie Nast, Sophie; Herr Perron, Baron Ochs von Lerchenau; and Herr Scheidemantel as von Faninal. The opera is designated by the composer as "comedy for music."

The story of the opera is laid in Vienna in the time of Maria Theresa. Ochs von Lerchenau, an impoverished nobleman, has selected Sophie, daughter of the wealthy Faninal, as his spouse. After the manner of those days, he must send her a silver rose by a special cavalier. He calls upon his cousin, Princess Werdenberg, wife of the Field Marshal, for that purpose and finds her in company with Octavian, her young lover, who has managed to assume female attire, before he enters, and passes himself off as the Princess' waiting-maid. Lerchenau begins making love to Octavian while stating his mission to the Princess, who recommends Octavian as the cavalier and shows him his picture. He is struck by the resemblance between Octavian and the supposed chambermaid, whom the Princess passes off as Mariandl, an illegitimate sister of Octavian. Thereupon, thinking her of noble birth, he renews his suit and asks her for a meeting. In the meantime a motley crowd enters the apartment, and as they are pressing their claims for favors,

the Princess has her hair dressed and Lerchenau selects Octavian as the cavalier.

In the second act Octavian calls upon Sophie and presents the rose, and is shortly followed by Lerchenau and his retinue, who come to sign the marriage contract. Sophie, however, takes a dislike to him, and not only declines to give her consent, but falls in love with Octavian. Lerchenau thereupon attempts to take her by force, whereupon Octavian comes to her rescue and wounds Lerchenau in the arm. An uproar ensues, and Sophie's father appears and orders Octavian out of the house.

The third act is devoted to Octavian's plans for exposing Lerchenau as a libertine. Disguised as the chambermaid, he arranges a meeting in an inn. At every attempt of his to make love a head suddenly appears, and at last he becomes frightened and calls the police. The commissary enters and demands that Lerchenau explain why he is compromising a young girl. Lerchenau insists that she is his bride Sophie. In the meantime Sophie and her father are sent for and when they arrive the game is up. Faninal forbids Lerchenau his house and the Field Marshal's wife brings about the union of Sophie and Octavian.

In "Der Rosenkavalier," although Strauss freely uses "Leitmotiven," as in his earlier operas, yet he has made a wide departure, in that the music is more lyrical, ensembles are introduced, and the waltz rhythm is apparent in all three acts—very much resembling, indeed, the waltz manner of the other Strauss of Blue Danube fame. The composer's own analysis of his music is as follows: "Hofmannsthal's text has a charming and decided rococo tone, and it now became my task to convey this atmosphere to the musical setting. The spirit of Mozart involuntarily rose before me, but in spite of this I remained true to myself. The orchestration is not so heavy as in 'Salome' or 'Elektra,' but it is by no means treated after the modern manner of performing Mozart with small orchestra; the 'Rosenkavalier' is composed for complete orchestra.* Mozart's own ideas did not at all incline toward a small orchestra; once when an

English Mæcenas had one of his symphonies played with a hundred violins, Mozart was very enthusiastic over the effect produced.

"I have not departed from the path of the text's gay vivacity, which, however, never oversteps the bounds of grace and elegance; the second act ends with a genuine Vienna waltz and the duet between the chambermaid, Octavian, and the Baron Ochs in the secluded chamber is made up entirely of waltz motives. The part of the Rosenkavalier is to be sung by a lady, a mezzo-soprano, and that of the baron by a bass-buffo. Besides six other important roles, the 'comedy for music' contains fourteen smaller solo parts."

*The score of "The Rose Cavalier" calls for 32 violins, 12 violas, 10 violoncellos, 8 double basses, 3 flutes, 3 oboes, 2 clarinets, 1 bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 tuba, 2 harps, glochenspiel, triangle, bell, castanets, tympani, side and bass drums, cymbals, celeste, and rattle. A small orchestra for the stage also requires 1 oboe, 1 flute, 2 clarinets, 2 horns, 2 bassoons, 1 trumpet, 1 drum, harmonium, piano, and string quintet.

STRAWINSKY (IGOR)

"Le Rossignol"

"LE ROSSIGNOL" ("The Nightingale") was begun by Strawinsky in 1909. Having completed the opening act of this work—which Strawinsky classifies as a "lyric play"—he suddenly gave up further labor upon it owing to his growing dissatisfaction with opera as a form of art. In the meantime he worked at the ballets "L'Oiseau de Feu" and "Le Sacre du Printemps". Having finished those works, Strawinsky returned to "The Nightingale" and completed it in 1914. The first production took place at the Opéra, Paris, May 20, 1914. In America the first production was given at the Metropolitan Opera House, New York, March 6, 1926.

The characters of the opera are as follows:

The Nightingale	SOPRANO
The Cook	MEZZO-SOPRANO
The Fisherman	TENOR
The Emperor of China	BASS
The Chamberlain	BARITONE
The Bonze	BASS
Death	MEZZO-SOPRANO

Three Ambassadors from Japan, Courtiers, etc.

"Le Rossignol", which is derived from Hans Christian Andersen's fairy tale of the same name, is cast in three short acts. The first act represents a sea coast in China, with a fringe of forest in the background. A Fisherman sits in his boat and sings, asking where is the Nightingale who has come there every night to warble his sweet songs. The voice of the Nightingale is heard (the interpreter of this part sits in the orchestra). The Chamberlain, the Bonze and the

Cook, together with a number of Courtiers, enter—the Cook having led them there to listen to the bird's entrancing strains. The Bonze and the Chamberlain mistake the bleating of the Fisherman's lamb and the croaking of frogs for the Nightingale's voice and have to be set aright by the Cook. At last the bird's song is heard and the representatives of the Emperor of China invite it, by their master's orders, to appear at court and let the Imperial ear hearken to its song. The Nightingale consents and the Bonze and the Courtiers thank the Cook for having given them her aid. The Fisherman's voice is heard again as the act closes.

The second act is preceded by an entr'acte in which the stage is veiled by tulle curtains. The voices of the chorus are heard asking for the Nightingale. It is proposed to question the Cook and the latter explains that the Nightingale is not, as they imagine, of monster size, glittering like some great diamond, but a tiny greyish bird whose voice, when it sings, causes the eyes to fill with tears. Presently the Chamberlain comes on and announces the entrance of the Emperor.

The tulle curtains are raised and there is revealed the porcelain palace of the Chinese Emperor. The dignitaries of the court enter solemnly and a lackey stands holding a rod upon which the Nightingale is perched. The Emperor is borne in triumphantly and the monarch gives a signal to the bird to begin its song. The Nightingale sings and fills all hearts with rapture, the Emperor, greatly moved, offering to bestow upon the songster the Order of the Golden Slipper. The Nightingale replies that it has already received its reward in the tears which have stood in the Emperor's eyes.

At that moment the Chamberlain ushers in three Ambassadors from the Emperor of Japan, who have brought a present of a mechanical nightingale. This is set up and is made to sing; but while the clockwork nightingale is performing, the real bird, unperceived by anyone, has flown away. The Emperor, wishing to hear once more the real Nightingale, is informed by the Chamberlain that it has taken flight. The monarch, in high dudgeon, orders it to be banished and

the artificial bird to be carried to a place of honor beside the Imperial bed.

The third act is the bedroom of the Emperor. The latter is gravely ill and Death sits beside the bed, ready to pounce upon its hapless occupant. The Imperial ears can hear the voices of phantoms tormenting him with memories of all his doings. The Emperor gasps in horror and remorse and murmurs that music might relieve his tortured spirit. Immediately the voice of the Nightingale is heard, singing enchantingly of the Emperor's beautiful garden and of the flowers whose perfume fills the air. Death is entranced by this singing and urges the Nightingale to continue; but the bird will do so only when Death gives back to the Emperor his possessions—his crown, his sword and banner. The bird then sings of Death's garden and of the sad moon that illumines forgotten graves, and the grim Reaper disappears.

The Emperor, restored to health by the Nightingale's singing, asks the bird to stay at court and be promoted to be first of all, but the songster wants no such reward, but promises to return every evening and sing until the break of dawn. All is quiet. Soon there are heard the strains of a funeral march and the Courtiers, who believe that their Ruler is dead, file solemnly in and come forward to the bed, whose curtains pages slowly draw back. Suddenly the Emperor's head pops out. "Good morning to you all" he says. The Courtiers fall prostrate. After the curtain descends, the voice of the Fisherman is heard for the last time.

The music which Strawinsky has written to this little work is in the ultra-modern vein which he had begun to explore about 1910. It is not music characterized by the turbulence or the barbaric vigor of "Le Sacre du Printemps", for the subject of Hans Andersen's story called for no such treatment. Nor, although the harmonic bizarrerie of "Le Rossignol" is very piquant, did the Russian master offer to his listeners the clashing dissonances which distinguish his style in its later period—the period of "Renard", the Symphonies d'Instruments à Vent and others of their kind.

F. B.

SULLIVAN (ARTHUR)

H. M. S. Pinafore

"H. M. S. PINAFORE; or, The Lass that Loved a Sailor," comic opera in two acts, text by Gilbert, was first produced at the Opéra Comique, London, May 28, 1878, and in New York, January 15, 1879, with the following cast:

Captain Corcoran	Rutland Barrington.
Josephine	Miss E. Howson.
Ralph Rackstraw	Mr. Power.
Rt. Hon. Sir Joseph Porter	Geo. Grossmith, Jr.
Little Buttercup	Miss Everard.
Dick Deadeye	Mr. R. Temple.
Hebe	Miss J. Bond.
Bill Bobstay	Mr. Clifford.

Although "Pinafore," when it was first produced in London, was received so coolly that it was decided to take it off the boards, yet eventually, with the exception of "The Beggar's Opera," it proved to be the most popular opera ever produced in England; while in the United States it was for years the rage, and is still a great favorite. The first scene introduces the leading characters on the deck of "H. M. S. Pinafore" in the harbor of Portsmouth. Little Buttercup, a bumboat woman, "the rosiest, the roundest, and the reddest beauty in all Spithead," comes on board and has an interview with Dick Deadeye, the villain of the story, and Ralph Rackstraw, "the smartest lad in all the fleet," who is in love with Josephine, Captain Corcoran's daughter. The Captain appears on deck in a melancholy mood because Josephine has shown herself indifferent to Sir Joseph Porter, K. C. B., who is to ask for her hand that afternoon. She confesses to her father that she

loves a common sailor, but will carry her love to the grave without letting him know of it. Sir Joseph comes on board with a long retinue of sisters, cousins, and aunts, who chant his praises. After attending to some minor details, he has a fruitless interview with the Captain and Josephine. She protests she cannot love him. Shortly afterwards she meets Ralph, who declares his love for her, but she haughtily rejects him. When he draws his pistol and declares he will shoot himself, she acknowledges her love, and they plan to steal ashore at night and be married. Dick Deadeye overhears the plot and threatens to thwart it.

The second act opens at night. Captain Corcoran is discovered sadly complaining to the moon, and wondering why everything is at "sixes and sevens." Little Buttercup sympathizes with him, and is about to become affectionate, when he informs her he can only be her friend. She grows enraged, and warns him there is a change in store for him. Sir Joseph enters, and informs the Captain he is much disappointed at the way Josephine has acted. The Captain replies that she is probably dazzled by his rank, and that if he will reason with her and convince her that "love levels all ranks," everything will be right. Sir Joseph does so, but only pleads his rival's cause. She tells him she has hesitated, but now she hesitates no longer. Sir Joseph and the Captain are rejoicing over her apparent change of heart, when Dick Deadeye reveals the plot to elope that night. The Captain confronts them as they are stealthily leaving the vessel, and insists upon knowing what Josephine is about to do. Ralph steps forward and declares his love, whereupon the Captain grows furious and lets slip an oath. He is overheard by Sir Joseph, who orders him to his cabin "with celerity." He then inquires of Ralph what he has done to make the Captain profane. He replies it was his acknowledgment of love for Josephine, whereupon, in a towering rage, Sir Joseph orders his imprisonment in the ship's dungeon. He then remonstrates with Josephine, whereupon Little Buttercup reveals her secret. Years before, when she was practising baby-farming, she nursed two babies, one of "low

condition," the other "a regular patrician," and she "mixed those children up and not a creature knew it." "The well-born babe was Ralph, your Captain was the other." Sir Joseph orders the two before him, gives Ralph the command of "H. M. S. Pinafore," and Corcoran Ralph's place. As his marriage with Josephine is now impossible, he gives her to Ralph, and Captain Corcoran, now a common seaman, unites his fortunes with those of Little Buttercup.

It is one of the principal charms of this delightful work that it is entirely free from coarseness and vulgarity. The wit is always delicate, though the satire is keen. Words and music rarely go so well together as in this opera. The chorus plays a very important part in it, and in the most solemnly ludicrous manner repeats the assertions of the principals in the third person. All its numbers might be styled the leading ones, but those which have become most popular are the song "I 'm called Little Buttercup"; Josephine's sentimental song ("Sorry her Lot who loves too well"), one of the few serious numbers in the opera; Sir Joseph Porter's song ("I am the Monarch of the Sea"), with its irresistible choral refrain ("And so are his Sisters and his Cousins and his Aunts, his Sisters and his Cousins, whom he reckons by the Dozens"), leading up to the satirical song "When I was a Lad, I served a Term"; the stirring trio ("A British Tar is a soaring Soul"); Captain Corcoran's sentimental ditty ("Fair Moon, to thee I sing"); Josephine's scena ("The Hours creep on apace"), with its mock heroic recitative; Dick Deadeye's delightful song ("The merry Maiden and the Tar"); the pretty octet and chorus ("Farewell, my own"); Little Buttercup's legend ("A many Years ago, when I was young and charming"); and the choral finale ("Then give three Cheers and one Cheer more").

The Pirates of Penzance

"The Pirates of Penzance; or, The Slave of Duty," comic opera, text by Gilbert, was first produced in New York, De-

cember 31, 1879, and in England at the Opéra Comique, London, April 3, 1880. "The Pirates of Penzance" has a local interest from the fact that it was first produced under the immediate supervision of both Mr. Sullivan and Mr. Gilbert. When the composer left England he had only finished the second act, and that was without orchestration. After his arrival here he wrote the first act and scored the entire opera. By this performance the profits of the representations in this country were secured. The work was not published until after their return to England.

At the opening of the opera it is disclosed that Frederic, when a boy, in pursuance of his father's orders, was to have been apprenticed to a pilot until his twenty-first year, but by the mistake of his nurse-maid, Ruth, he was bound out to one of the pirates of Penzance, who were celebrated for their gentleness and never molested orphans because they were orphans themselves. In the first scene the pirates are making merry, as Frederic has reached his majority and is about to leave them and seek some other occupation. Upon the eve of departure Ruth requests him to marry her, and he consents, as he has never seen any other woman, but shortly afterwards he encounters the daughters of General Stanley, falls in love with Mabel, the youngest, and denounces Ruth as a deceiver. The pirates encounter the girls about the same time, and propose to marry them, but when the General arrives and announces that he also is an orphan, they relent and allow the girls to go.

The second act opens in the General's ancient baronial hall, and reveals him surrounded by his daughters, lamenting that he has deceived the pirates by calling himself an orphan. Frederic appears, and bids Mabel farewell, as he is about to lead an expedition for the extermination of the pirates. While he is alone, the Pirate King and Ruth visit him and show him the papers which bound him to them. It is stated in them that he is bound "until his twenty-first birthday," but as his birthday is the 29th of February, he has had but five. Led by his strong sense of duty, he decides that he will go back to his old associates. Then he tells them of the General's

orphan story, which so enrages them that they swear vengeance. They come by night to carry off the General, but are overpowered by the police and sent to prison, where they confess they are English noblemen. Upon promising to give up their piratical career, they are pardoned, and this releases Frederic.

The principal numbers in the first act are Ruth's song ("When Frederic was a little Lad"); the Pirate King's song ("Oh! better far to live and die"); Frederic's sentimental song ("Oh! is there not one Maiden Breast"); Mabel's reply ("Poor wandering One"); and the descriptive song of the General ("I am the very Pattern of a modern Major-General"), which reminds one of Sir Joseph's song "When I was a Lad, I served a Term," in "Pinafore." The second act opens with a chorus of the daughters and solo by Mabel ("Dear Father, why leave your Bed?"). The remaining most popular numbers are the "Tarantara" of the Sergeant; the Pirate King's humorous chant ("For some ridiculous Reason"); Mabel's ballad ("Oh, leave me not to pine"), and the Sergeant's irresistible song ("When a Fellow's not engaged in his Employment"), which has become familiar as a household word by frequent quotation.

Patience

"Patience; or, Bunthorne's Bride," comic opera in two acts, text by Gilbert, was first produced at the Opéra Comique, London, April 23, 1881, with the following cast:

Patience	Leonora Braham.
Bunthorne	Mr. Grossmith.
Jane	Alice Barnett.
Archibald	Mr. Barrington.

The opera of "Patience" is a pungent satire upon the fleshly school of poetry as represented by Oscar Wilde and his imitators, as well as upon the fad for æsthetic culture which raged so violently a quarter of a century ago. Bun-

thorne, in one of his soliloquies, aptly expresses the hollowness of the sham, —

> "I am *not* fond of uttering platitudes
> In stained-glass attitudes;
> In short, my mediævalism 's affectation
> Born of a morbid love of admiration."

In these four lines Gilbert pricked the æsthetic bubble, and nothing did so much to end the fad of lank, languorous maidens, and long-haired, sunflowered male æsthetes, as his well-directed shafts of ridicule in this opera.

The story of the opera tells of the struggle for supremacy over female hearts between an æsthetic (Bunthorne) and an idyllic poet (Grosvenor). In the opening scene love-sick maidens in clinging gowns, playing mandolins, sing plaintively of their love for Bunthorne. Patience, a healthy milkmaid, comes upon the scene, and makes fun of them, and asks them why they sit and sob and sigh. She announces to them that the Dragoon Guards will soon arrive, but although they doted upon Dragoons the year before they spurn them now and go to Bunthorne's door to carol to him. The Guards duly arrive, and are hardly settled down when Bunthorne passes by in the act of composing a poem, followed by the twenty lovesick maidens. After finishing his poem he reads it to them, and they go off together, without paying any attention to the Dragoons, who declare they have been insulted and leave in a rage. Bunthorne, when alone, confesses to himself he is a sham, and at the close of his confession Patience comes in. He at once makes love to her, but only frightens her. She then confers with Lady Angela, who explains love to her, and tells her it is her duty to love some one. Patience declares she will not go to bed until she has fallen in love with some one, when Grosvenor, the idyllic poet and "apostle of simplicity," enters. He and Patience had been playmates in early childhood, and she promptly falls in love with him, though he is indifferent. In the closing scene Bunthorne, twined with garlands, is led in by the maidens, and puts himself up as a prize in a lottery; but the drawing is interrupted by Patience, who

snatches away the papers and offers herself as a bride to Bunthorne, who promptly accepts her. The maidens then make advances to the Dragoons, but when Grosvenor appears they all declare their love for him. Bunthorne recognizes him as a dangerous rival, and threatens "he shall meet a hideous doom."

The opening of the second act reveals Jane, an antique charmer, sitting by a sheet of water mourning because the fickle maidens have deserted Bunthorne, and because he has taken up with "a puling milkmaid," while she alone is faithful to him. In the next scene Grosvenor enters with the maidens, of whom he is tired. They soon leave him in low spirits, when Patience appears and tells him she loves him, but can never be his, for it is her duty to love Bunthorne. The latter next appears, followed by the antique Jane, who clings to him in spite of his efforts to get rid of her. He accuses Patience of loving Grosvenor, and goes off with Jane in a wildly jealous mood. In the next scene the Dragoons, to win favor with the maidens, transform themselves into a group of æsthetes. Bunthorne and Grosvenor finally meet, and Bunthorne taxes his rival with monopolizing the attentions of the young ladies. Grosvenor replies that he cannot help it, and would be glad of any suggestion that would lead to his being less attractive. Bunthorne tells him he must change his conversation, cut his hair, have a back parting, and wear a commonplace costume. Grosvenor at first protests, but yields when threatened with Bunthorne's curse. In the finale, when it is discovered that Grosvenor has become a commonplace young man, the maidens decide that if "Archibald the All-Right" has discarded æstheticism, it is right for them to do so. Patience takes the same view of the case, and leaves Bunthorne for Grosvenor. The maidens find suitors among the Dragoons, and even the antique Jane takes up with the Duke, and Bunthorne is left alone with his lily.

The most popular musical numbers in the opera are the Colonel's song ("If you want a Recipe for that popular Mystery"); Bunthorne's "wild, weird, fleshly" song,

("What Time the Poet hath hymned"), also his song ("If you 're anxious for to shine"); the romantic duet of Patience and Grosvenor ("Prithee, pretty Maiden"); the sextet ("I hear the soft Note of the echoing Voice"); Jane's song ("Silvered is the raven Hair"); Patience's ballad ("Love is a plaintive Song"); Grosvenor's fable of the magnet and the churn; the rollicking duet of Bunthorne and Grosvenor ("When I go out of Door"), and the "prettily pattering, cheerily chattering" chorus in the finale of the last act.

Iolanthe

"Iolanthe; or, The Peer and the Peri," comic opera in two acts, text by Gilbert, was first produced at the Savoy Theatre, London, November 25, 1882, with the following cast:

Iolanthe	Jessie Bond.
Queen of Fairies	Alice Barnett.
Phyllis	Leonora Braham.
Lord Chancellor	George Grossmith.
Strephon	Richard Temple.
Earl of Montararat	Rutland Barrington.
Earl of Tololler	Durwar Lely.
Private Willis	Charles Manners.

The first act of "Iolanthe" opens in Arcady. Iolanthe, a fairy, having offended her Queen by marrying a mortal, has been banished for life; but in the opening scene, after twenty years of exile, she is pardoned. She tells the Queen of her marriage, and of her son Strephon, half a fairy and half a shepherd, who is engaged to Phyllis, a shepherdess, and ward in chancery. At this point Strephon enters and informs his mother that the Lord Chancellor will not permit him to marry Phyllis, but that he will do so in spite of him. He curses his fairyhood, but the Queen says she has a borough at her disposal, and will return him to Parliament as a Liberal-Conservative. In the next scene Strephon meets Phyllis and pleads against delay in marriage, since the Lord

Chancellor himself may marry her, and many of the lords are attentive to her. Meanwhile the lords meet to decide which one of them shall have Phyllis, the Lord Chancellor waiving his claim, as it might lay his decision open to misconstruction. Phyllis is summoned before them, but is deaf to all entreaties, and declares she is in love with Strephon, who has just entered. The peers march out in a dignified manner, while the Lord Chancellor separates Phyllis and Strephon and orders her away. He then refuses Strephon his suit, whereupon the latter invokes the aid of his fairy mother, who promises to lay the case before her Queen. In the finale the peers are seen leading Phyllis. She overhears something said by Strephon and Iolanthe which induces her to believe he is faithless, and she denounces him. He replies that Iolanthe is his mother, but cannot convince her. She charges him with deceit, and offers her hand to any one of the peers. He then appeals to the Queen, who threatens vengeance upon the peers and declares that Strephon shall go into Parliament. The peers beg her for mercy, and Phyllis implores Strephon to relent, but he casts her from him.

The second act opens at Westminster. Strephon is in Parliament and carrying things with a high hand. Phyllis is engaged to two of the lords and cannot decide between them, nor can they settle the matter satisfactorily, whereupon the Lord Chancellor decides to press his own suit for her hand. Strephon finally proves his birth to Phyllis and explains away all her fears. Iolanthe then acknowledges that the Lord Chancellor is her husband and pleads with him in Strephon's behalf. When she makes this confession, she is condemned to death for breaking her fairy vow. Thereupon all the fairies confess that they have married peers. As it is impracticable to kill them all, the Queen hunts up a husband, and finds one in Private Willis, the sentry in the palace yard. All the husbands join the fairies, and thus matters are straightened out.

The music of "Iolanthe" is peculiarly refined and fanciful, and abounds in taking numbers. The best of these are

Strephon's song ("Good Morrow"); the delightful duet between Strephon and Phyllis ("None shall part us from each other"), one of the most felicitous of the composer's lighter compositions; the Lord Chancellor's song ("When I went to the Bar"); Strephon's charming ballad ("In Babyhood upon her Lap I lay"); Private Willis's song ("When all Night long a Chap remains"); the patter song of the Lord Chancellor ("When you 're lying awake with a dismal Headache"); the duet of Strephon and Phyllis ("If we 're weak enough to tarry"); and Iolanthe's pretty ballad ("He loves! if in the by-gone Years").

Princess Ida

"Princess Ida; or, Castle Adamant," comic opera in three acts, text by Gilbert, was first produced at the Savoy Theatre, London, January 5, 1884, and in New York, February 11, 1884. It is the least effective of the Sullivan operas. Its libretto is also the least effective of the Gilbert stories set to the former's music. At the time it was written the composer was depressed by a severe family affliction, and at the same time had met the misfortune of losing all his savings through the failure of those to whom he had intrusted them. It may have been also that the labored and heavy style of the story had something to do with the dry and somewhat forced style of the music, as well as its lack of the brightness and fancy which are so apparent in "Pinafore" and "Patience." It was wittily called by the authors "a respectful operatic perversion of Tennyson's 'Princess.'"

The first act opens at King Hildebrand's palace, where the courtiers are watching for the arrival of King Gama and his daughter, the Princess Ida, who has been promised in marriage to Hilarion, Hildebrand's son. When Gama finally comes, Ida is not with him, and he explains to the enraged Hildebrand that she is at Castle Adamant, one of his country houses, where she is president of a woman's university. Gama and his three sons, Avac, Guron, and Scynthius, are

seized and held as hostages for her appearance, and in the meantime Hilarion, and his two friends, Cyril and Florian, determine to go to Castle Adamant and see if they cannot make some impression upon the Princess.

The second act opens at Castle Adamant, and discloses the pupils of the university in discourse with Lady Psyche, the Professor of Humanities, and Lady Blanche, Professor of Abstract Science, who is ambitious to get control of the institution. Hilarion and his two friends scale the wall and get into the grounds, and finding some academic robes they disguise themselves as girls. They first meet the Princess and explain to her that they wish to enter the university, to which she gives her consent upon their subscription to the rules. They sign with enthusiasm, especially when they discover that there is one which requires them to give the fulness of their love to the hundred maidens of the university. Shortly afterwards they encounter Lady Psyche, who recognizes Florian as her brother. They tell their secret to her. Melissa, the daughter of Lady Blanche, overhears them, and is in raptures at her first sight of men. She discloses to her mother what she has discovered, but urges her not to speak of it, for if Hilarion is successful in his suit she (the Lady Blanche) may succeed to the presidency. At the luncheon, however, the Princess discovers she is entertaining three men and flees from the spot. In crossing a bridge she falls into the river, but is rescued by Hilarion. Her anger is not appeased by his gallantry, and she orders the arrest of the three. As they are marched off, there is a tumult outside. Hildebrand, with an armed force and with his four hostages, has arrived, and gives the Princess until the morrow afternoon to release Hilarion and become his bride.

The last act opens with the preparations of the Princess and her pupils to defend themselves, but one after the other their courage deserts them. Gama proposes that his three sons shall be pitted against Hilarion and his two friends, and if the latter are defeated the Princess shall be free. In the contest Gama's sons are defeated, whereupon the Princess at once resigns and accepts Hilarion. The Lady Psyche falls

to Cyril, and the delighted Melissa to Florian, and it is to be presumed the presidency of the woman's college falls to Lady Blanche.

As has already been intimated, the music as a whole is labored, but there are some numbers that are fully up to the Sullivan standard; among them Hilarion's ballad ("Ida was a twelvemonth old"); Gama's characteristic song ("If you give me your Attention"), and the trio of Gama's sons ("For a Month to dwell") in the first act; the Princess's long aria ("At this my Call"); Lady Blanche's song ("Come, mighty Must"); Lady Psyche's sarcastic evolution song ("A Lady fair of Lineage high"); Cyril's song ("Would you know the Kind of Maid"); and Hilarion's song ("Whom thou hast chained must wear his Chain"), in the second act; and the Princess's song ("I built upon a Rock"); Gama's song ("Whene'er I spoke sarcastic Joke"); the soldiers' chorus ("When Anger spreads his Wings"); and the finale ("With Joy abiding") of the third act.

The Mikado

"The Mikado; or, the Town of Titipu," comic opera in two acts, text by Gilbert, was first produced at the Savoy Theatre, London, March 14, 1885, and in New York, August 19, 1885. That the "Princess Ida," ineffective as it is in some respects, did not indicate that the resources of Gilbert and Sullivan were exhausted, is shown by the great success of both in "The Mikado," which immediately followed it. This charming travesty of Japan, with the exception perhaps of "Pinafore," has proved to be the most popular of the Sullivan operas, and has even made an impression in Germany. It has been an equal success for both the musician and the librettist, and still retains its freshness and vivacity after more than twenty-seven years of performance.

The story of "The Mikado" is so well known that it need not be given with much fulness of detail. Nanki-Poo,

the Mikado's son, is in love with Yum-Yum, the ward of the tailor Ko-Ko, who is also Lord High Executioner, and to whom she is betrothed, as Nanki-Poo is informed by Pooh-Bah, when he comes to Titipu in quest of her. Pooh-Bah, who accepted all the offices of the Ministers of State after their resignations when Ko-Ko was made Lord High Executioner, is also "the retailer of state secrets at a low figure," and furnishes much of the delightful comedy of the opera. Nanki-Poo nevertheless manages to secure an interview with Yum-Yum, confesses to her he is the Mikado's son, and that he is in disguise to escape punishment for not marrying the elderly Katisha. Ko-Ko's matrimonial arrangements are interfered with by a message from the Mikado, that unless some one is beheaded in Titipu within a month he will be degraded. Nanki-Poo consents to be beheaded if he is allowed to marry Yum-Yum and live with her for the month. This being satisfactory, the arrangements for the nuptials are made.

The second act opens with Yum-Yum's preparations for her marriage. A *tête-à-tête* with Nanki-Poo is interrupted by Ko-Ko, who announces that by the law when a married man is beheaded his wife must be buried alive. This cools Yum-Yum's passion, and to save her Nanki-Poo threatens to perform the "happy despatch" that day. As this would endanger Ko-Ko, he arranges to swear to a false statement of Nanki-Poo's execution. Suddenly the Mikado arrives. Ko-Ko gives him the statement, but a great danger is imminent when the Mikado informs him he has killed the heir apparent and must suffer some horrible punishment. In the denouement Nanki-Poo reappears, and Ko-Ko gets out of trouble by marrying the ancient Katisha, leaving Yum-Yum to Nanki-Poo.

The opera abounds in charming lyrics, though with a single exception, a march chorus in the second act ("Miya sama, miya sama"), there is no local color to the music, as might have been expected in an opera entirely Japanese in its subject and dramatic treatment. Its lyrics are none the less delightful on that account. The most popular numbers in the

first act are Ko-Ko's song, with its choral response ("You may put 'em on the List and they never will be missed"); the fascinating trio for Yum-Yum, Peep-Bo, and Pitti-Sing ("Three little Maids from School are we"); Nanki-Poo's song ("A wandering Minstrel"); and the trio for Ko-Ko, Pooh-Bah, and Pish-Tush ("My Brain, it teems"). The leading numbers of the second act are Yum-Yum's song ("The Sun, whose Rays"); the quartet ("Brightly dawns our Wedding-Day"); the Mikado's song ("A more humane Mikado never"); Ko-Ko's romantic ballad ("On a Tree by a River a little Tomtit"), which is in the genuine old English manner, and the well-known duet for Nanki-Poo and Ko-Ko ("The Flowers that bloom in the Spring, tra la").

TAYLOR (DEEMS)

The King's Henchman

DEEMS TAYLOR, born at New York, in 1885, studied pianoplaying from 1896 to 1899 and in the summer of 1908 received lessons in harmony and counterpoint from Oscar Coon. In composition and orchestration he is self-taught.

Mr. Taylor began his career, not in music but in journalism. He was connected with various papers in New York, finally becoming music editor of the New York World in 1921, a position which he resigned to devote himself entirely to composition.

As a composer, Mr. Taylor attracted attention with the cantatas, "The Highwayman" (1914) and "The Chambered Nautilus" (1916), but he evoked wider interest with several orchestral works, notably "Portrait of a Lady" (1918), the suite "Through the Looking Glass" (1923) and the symphonic poem "Jurgen" (1925). He is also the composer of incidental music for a number of plays—"Liliom", "Will Shakespeare", "The Adding Machine", "The Beggar on Horseback", etc.

"The King's Henchman", opera in three acts, was produced at the Metropolitan Opera House, New York, February 17, 1927. The work, Deems Taylor's first opera, was written to a libretto by Edna St. Vincent Millay, who took for her subject a theme from one of the early Anglo-Saxon chronicles.

The characters of the opera are as follows:

Eadgar of Wessex, King of England	Baritone
Aethelwold, Earl of East Anglia, friend and foster-brother of Eadgar	Tenor
Ordgar, Thane of Devon	Bass

Maccus, Master of Horse to Aethelwold	Bass
Aelfrida, daughter to Ordgar	Soprano
Ase, serving woman to Aelfrida	Mezzo-Soprano
Dunstan, Archbishop of Canterbury	Tenor
Thored, Master of the Household to Ordgar	Baritone
Hwita, cupbearer to Eadgar	Tenor
Lord Gunner	Tenor
Lord Brand	Baritone
Lord Cynric	Baritone
Lord Wulfred	Baritone
Lord Oslac	Bass
Lady Godgyfu	Soprano
Lady Hildeburgh	Soprano
Lady Leofsydu	Soprano
Lady Ostharu	Soprano

Eadgar's Men-at-arms, other Nobles, other Ladies, Servants to Eadgar's court and of Ordgar's household, Devonshire Villagers, etc.

The place of action is England in the first half of the tenth century. The first act is in the hall of King Eadgar's castle at Winchester. It is night and the King, Dunstan and the nobles are at a banquet table. Ladies are grouped at the far end of the hall, not as guests at the banquet, but permitted to be present to hear the song of the harper, Maccus, which is just coming to an end as the curtain rises. An unaccompanied chorus of ladies and nobles gives tribute to the harper's skill. The King too, rises and offers drink to Maccus. Lady Hildeburgh, Lady Godgyfu and others chat concerning the desire of the King for a successor to his dead wife. Lady Ostharu mentions Aelfrida, daughter of Ordgar. Thane of Devon — for Eadgar has it in mind to send to Devon for a wife. Lord Oslac, who has been slumbering at the banquet, wakes up to inquire the whereabouts of Aethelwold. "I had my head on his shoulder" he says. Gunner observes dryly that no fairer head ever lay there, for Aethelwold is a woman-hater, ever shunning the fair sex.

At this point Aethelwold enters. He banters with the nobles and, calling for the cupbearer, settles himself by the fire burning on the great hearth. Here Aethelwold is joined by the King. Eadgar tells his friend that vexatious matters at home—here he glances at the Archbishop of Canter-

bury—chain him to Winchester and prevent him from making the journey to Devonshire that he had projected—a journey which was to result in his second marriage. The King desires that Aethelwold should go in his stead and pick for him a wife; but the Earl is unwilling to execute such a commission. "How shall I say" he answers "that a woman is foul or fair? So many dry leaves in a ditch they are to me." Eventually Eadgar prevails and Aethelwold consents to do his errand. The King calls for wine and he and the Earl of East Anglia pledge each other. Aethelwold asks the blessing of Dunstan, who gives it, meanwhile bestowing but scanty approval upon the King's project. The nobles sing a lively chorus, Aethelwold's horse is brought to the door and the Earl departs upon his quest.

An orchestral introduction precedes the second act. The curtain rises upon a Devonshire forest on the eve of All Hallows Mass. A thick fog obscures the landscape. Aethelwold is dimly visible, groping his way in the foreground. From the back, Maccus, still unseen, is calling to him. Aethelwold soon appears, disconsolate by reason of the weather and depressed by forebodings concerning the errand of his lord. He is filled with the need for slumber and stretches himself upon the moss as Maccus goes out. A light is presently to be seen approaching from the back and Aelfrida enters accompanied by her maid Ase. Aelfrida has come at this Hallow Eve to discover by the ancient rune who her future husband is to be—another, she hopes, than "the thick and bumbling churl" whom her father, Ordgar, Thane of Devon, has in mind for her. She dismisses Ase and proceeds to entone her rune. As Aelfrida does this, an invisible chorus is heard humming from the distance. She is in the midst of her incantations when a ray of moonlight pierces the mist and falls upon the figure of Aethelwold asleep under a tree. The girl is entranced by this vision; she draws nearer and bends over the slumbering man, gently kissing him.

Aethelwold mumbles in his sleep, awakens and springs up with his hand upon his sword. Aelfrida has stolen

swiftly and noiselessly away and is standing motionless in the shadows of the trees as Aethelwold peers into them. When the latter calls upon his hidden visitor to come forward, Aelfrida, breathless and terrified, returns. The man is enraptured by the vision which faces him and for the first time love strikes deep into his heart. Aelfrida, too, is filled with rapture. There is a long and ardent love-duet, at the close of which the voice of Ase is heard calling her lady. When Aelfrida tells Aethelwold her name and that of her father, the man is stricken with dread. As Aelfrida goes out he sinks down on the moss and buries his face in his hands. There Maccus finds him.

Aethelwold's first impulse is to hasten back to Winchester and the King, before his love can return and call him back. Aelfrida does indeed return to look for him and Aethelwold, on the point of speeding back to Winchester, meets her as she comes down the road. The lovers rush into each other's arms and now Aethelwold has an inspiration. Detaching himself for a moment from Aelfrida, he tells Maccus to go back to the King and to inform him that while the Devonshire maiden is "comely enough and friendly spoken" she is nothing for the King. Maccus is to ask, too, for Eadgar's blessing on the union of Aethelwold with the maid Aelfrida. As Maccus departs, the lovers clasp each other in their arms again.

The third act takes place in the hall of Ordgar's house on the coast of Devonshire. The time is a bright and sunny morning of the Spring following the period of the preceding act. Aethelwold and Aelfrida have been wedded and the latter is occupied with household concerns when the act opens. Aelfrida is restless in her father's house and she would have her husband take her away. Ordgar enters and he endeavors to persuade Aethelwold to use his influence with the King to make him Ealdorman of Wessex. There is a sharp passage of arms between Aelfrida and her father and she orders Ase to pack her chests and boxes, as they start that night for Ghent. The girl and her husband sing a duet of farewell to England and Devon. At the close of

this, Aethelwold and Aelfrida stand at the window overlooking the sea.

Several moments later the sound of horses' hoofs is heard and Maccus, bespattered with mud, rushes in. Alarmed at the man's expression, Aethelwold seizes him by the arm and demands the reason for so sudden and so agitated an entry. Maccus announces that King Eadgar is at their gates. Aelfrida perceives that something has been hid from her and Aethelwold has to explain that but for their mutual love she might have been Queen of England. The details of his deception of the King are laid bare and the dream of what she might have been changes the woman's mood and when Aethelwold orders her to so disguise herself as to look ugly and unattractive to the King's eyes, she bursts into angry and disappointed tears.

The sound of a horn is heard and the voices of Eadgar's men come to Aethelwold's ears. Ordgar enters and both he and Ase endeavor to persuade Aelfrida to don her festal garments and to look her best. The father and daughter go out and a crowd of villagers gathers before the house as the King's retinue approaches. Eadgar enters with Aethelwold, the King apparently on the most affectionate terms with the latter, whom, indeed, he has come to visit in friendly spirit. He inquires after Aethelwold's wife and is informed that Aelfrida is ailing and cannot leave her bower. Aethelwold invites the King to accompany him there to visit her. Suddenly Aelfrida appears in the doorway, clad in resplendent garments, looking proud and beautiful. All stare at this apparition and the King's arm slowly drops from Aethelwold's shoulder upon which it had been resting. Eadgar realizes that he has been duped. He voices his sadness and disappointment at the ingratitude of his people—the duplicity of his friend the greatest blow of all. Aethelwold endeavors to explain and excuse himself, but realizing the futility of it all, draws his dagger and stabs himself. Standing over Aethelwold's dead body, Eadgar sadly extols the finer qualities of his former friend and tells his men to bear the body thence and bury it deep, with his sword

beside him. "Doughty of heart was he" says Eadgar. "This day hath he dared two kings: Myself and Death."

Taylor's opera won great success at its production. The music is modern but not ultra-modern, scored for orchestra with remarkable skill and written with no little understanding of vocal effect.

F. B.

THOMAS (CHARLES AMBROISE)

Mignon

"MIGNON," opera comique in three acts, text by Barbier and Carré, the subject taken from Goethe's "Wilhelm Meister," was first produced at the Opéra Comique, Paris, November 17, 1866, with the following cast:

Mignon	Mme. Galli-Marié.
Wilhelm Meister	M. Achard.
Laertes	M. Conders.
Lotario	M. Bataille.
Filina	Mme. Cabel.

The scene of the first two acts is laid in Germany, and of the third in Italy. Mignon, the heroine, in her childhood was stolen by gypsies. She is of noble birth. The mother died shortly after her bereavement, and the father, disguised as the harper Lotario, has wandered for years in quest of his daughter. The opera opens in the yard of a German inn, where a troupe of actors, among them Filina and Laertes, are resting, on their way to the castle of a neighboring Prince, where they are to give a performance. A strolling gypsy band arrives about the same time, and stops to give an entertainment to the guests. Mignon, who is with the band, is ordered to perform the egg dance, but, worn out with fatigue and abusive treatment, refuses. Giarno, the leader, rushes at her, but the old harper interposes in her behalf. Giarno then turns upon Lotario, when the wandering student, Wilhelm Meister, suddenly appears and rescues both Mignon and the harper. To save her from any further persecution he engages her as his page, and follows on in the suite of Filina, for whom he conceives a violent and sudden passion.

Touched by his kind attentions to her, Mignon falls in love with Wilhelm, who, ignorant of his page's affection, becomes more and more a prey to the fascinations of Filina. At last the troupe arrives at the castle, Wilhelm and Mignon with them. Wilhelm enters with the others, leaving Mignon to await him outside. Maddened with jealousy, she attempts to throw herself into a lake near by, but is restrained by the notes of Lotario's harp. She rushes to him for counsel and protection, and in her despair invokes vengeance upon all in the castle. As the entertainment closes, Filina and her troupe emerge, joyful over their great success. She sends Mignon back for some flowers she has left, when suddenly flames appear in the windows. Maddened by his own grief and Mignon's troubles Lotario has fired the castle. Wilhelm rushes into the burning building and brings out the unconscious Mignon in his arms.

The last act opens in Lotario's home in Italy, whither Mignon has been taken, followed by Wilhelm, who has discovered her devoted attachment to him, and has freed himself from the fascinations of Filina. Through the medium of a long-concealed casket containing a girdle which Mignon had worn in her childhood, also by a prayer which she repeats, and the picture of her mother, Lotario is at last convinced that she is his daughter, and gives his blessing to her union with Wilhelm.

The overture recites the leading motifs of the work. The first act opens with a fresh and melodious chorus of the townspeople over their beer in the inn yard ("Su Borghesi e Magnati"). During their singing a characteristic march is heard, and the gypsy band enters. The scene is a charming one, the little ballet being made still more picturesque by the fresh chorus and a song of Filina's in waltz time. The scene of the encounter with Giarno and Mignon's rescue follows, and leads up to a spirited quintet, which is followed by a graceful trio between Wilhelm, Filina, and Laertes, the actor. In the next scene Wilhelm questions Mignon as to her history, and at the end of their pathetic duet, when he says, "Were I to break thy chains and set thee free, to what

beloved spot wouldst thou take thy way?" she replies in the beautiful romanza, "Non conosci il bel suol," familiarly known in Goethe's own words, as "Kennst du das Land," — a song full of tender beauty and rare expression, and one of the most delightful inspirations of any composer. It is said that much of its charm comes from the composer's study of Ary Scheffer's picture of Mignon. Be this as it may, he has caught the inner sense of the poem, and expressed it in exquisite tones. It is followed almost immediately by a duet between Mignon and Lotario ("Leggiadre Rondinelle") of almost equal beauty, known as the Swallow Duet. After a somewhat uninteresting scene between Laertes, Filina, and Frederick, who is also in love with Filina, the finale begins with the departure of the actors to fulfil their engagement, in which Filina, in a graceful aria ("Grazie al gentil Signor"), invites Wilhelm to be of the number.

The second act opens in Filina's boudoir, where she is at her toilet, arraying herself for her part as Titania in the forthcoming performance of the "Midsummer Night's Dream" at the castle. As Wilhelm and Mignon enter the apartment, a very dramatic conversation ensues between them in the form of a terzetto ("Ohimé quell' acre riso"). Mignon is in despair at the attention Wilhelm pays Filina, and the latter adds to her pangs by singing with him a gay coquettish aria ("Gai Complimenti"). As they leave the room Mignon goes to the mirror and begins adorning herself as Filina had done, hoping thereby to attract Wilhelm, singing meanwhile a characteristic song ("Conosco un Zingarello") with a peculiar refrain, which the composer himself calls the "Styrienne." It is one of the most popular numbers in the opera, and when first sung in Paris made a furor. At the end of the scene Mignon goes into a cabinet to procure one of Filina's dresses, and the lovelorn Frederick enters and sings his only number in the opera, a bewitching rondo gavotte ("Filina nelle sale"). Wilhelm enters, and a quarrel between the jealous pair is prevented by the sudden appearance of Mignon in Filina's finery. She rushes between them, Frederick makes his exit in a fume,

and Wilhelm announces to Mignon his intention to leave her, in the aria ("Addio, Mignon, fa core"), one of the most pathetic songs in modern opera. In the next scene she tears off her finery and rushes out expressing her hatred of Filina. The scene now changes to the park surrounding the castle where the entertainment is going on. Mignon hears the laughter and clapping of hands, and overcome with despair attempts to throw herself into the lake, but is restrained by Lotario, and a beautiful duet ensues between them ("Sofferto hai tu?"). In the next scene Filina, the actors, and their train of followers emerge from the castle, and in the midst of their joy she sings the polacca ("Ah! per stassera"), which is a perfect *feu de joie* of sparkling music, closing with a brilliant cadenza. The finale, which is very dramatic, describes the burning of the castle and the rescue of Mignon.

The last act is more dramatic than musical, though it contains a few delightful numbers, among them the chorus barcarole in the first scene ("Orsu, sciogliam le vela"), a song by Wilhelm ("Ah! non credea"), and the love duet ("Ah! son felice") between Wilhelm and Mignon, in which is heard again the cadenza of Filina's polacca. "Mignon" has always been a success, and will unquestionably always keep its place on the stage, — longer even than the composer's more ambitious works, "Hamlet" and "Françoise de Rimini," by virtue of its picturesqueness and poetic grace, as well as by the freshness, warmth, and richness of its melodies. In this country old opera-goers will long remember "Mignon" by the great successes made by Miss Kellogg as Filina, and by Mme. Lucca and Mme. Nilsson in the title role.

Hamlet

"Hamlet," grand opera in five acts, text by Carré and Barbier, after Shakespeare, was first produced at the Opéra Comique, Paris, March 9, 1868, and in London, in Italian, as "Amleto," June 19, 1869. The cast of the three principal roles

at the first performance included Christine Nilsson as Ophelia, M. Faure as Hamlet, and Mme. Guaymat as the Queen. The composer has divided his work into five acts, but a more natural division would be into seven parts. The first includes the celebration of the marriage of the Queen to the late King's brother, Hamlet's soliloquy thereupon, Ophelia's declaration of love, her farewell to Laertes, and Marcellus and Horatio's announcement of the appearance of the ghost; second, the ghostly apparition upon the ramparts, and Hamlet's decision to execute his plan; third, Hamlet's struggle between duty and love, the interview with Ophelia and the scheme of the play; fourth, the paraphrase of the play scene and denunciation of the King before the court; fifth, Hamlet in the Queen's apartments, his famous soliloquy and the awakening of the Queen's guilty conscience; sixth, the death of Ophelia and the grave-digger's scene; seventh, the funeral and the appointment of Hamlet as king. The librettists have taken many liberties with the original text and story and sometimes in a manner that verges upon the ludicrous. Not the least of these liberties are the introduction of a ballet in a tragedy and the manner in which Ophelia's mad scene is treated. In the denouement, also, the King is killed, Hamlet is proclaimed his successor, the Queen lives to repent, and Laertes and also Polonius live. The graceful and at times very dramatic character of the music atones for any inconsistencies in the libretto. The most conspicuous numbers in the opera are the fanfare and march behind the scenes leading up to the first scene, a chorus of the courtiers ("Iuini lieti"), to the march accompaniment. This is immediately followed by a graceful aria for Ophelia ("Angli eterni"), followed by a lively duet for Hamlet and Ophelia, which in turn is followed by a song for Laertes ("Per Patrio"), the scene ending with the sprightly chorus ("Banda allo via mestizia"). In the second and third acts, the striking numbers are Ophelia's brilliant scena, Hamlet's impressive address to the ghost, a simple but beautifully written drinking-song ("O Liquore"), the play scene, Hamlet's soliloquy ("Essere o no"), accompanied by trombones in unison,

Ophelia's tender solo ("A questa pie"), and the dramatic trio for the Queen, Ophelia, and Hamlet ("Deh! vanne a un Chiostro"). The dance music for peasantry in the fourth act, incongruous as it appears, is charming, and few more beautiful numbers have been written than Ophelia's song in the mad scena, bound together by a waltz rhythm, and her apostrophe to the sirens, a native Swedish melody, as she is enticed by them to the waters upon which the song gradually dies away as she disappears. The best music in the fifth act is to be found in Hamlet's aria, the funeral music, and the closing chorus ("Povero fior").

TCHAIKOVSKY (PETER ILYITCH)

Eugen Onégin

"EUGEN ONÉGIN," grand opera in three acts, text by M. Kashkin, after M. Poushkin's novel in verse with the same title, was first produced at Moscow, March 29, 1879. An introduction founded upon themes in the opera gives the substance of the musical material of the work. The first act opens in the gardens of the Levins's country house and discloses Madame Levin engaged in domestic duties, and her two daughters, Olga and Tatiana, seated by a window. The opening number is a charming duet for the sisters, based upon an old folk song ("Hearest thou the Nightingale?") through which is heard the chatter of the servants. After a quartet, the peasants enter with birthday congratulations, following which comes a pretty ballad for Olga ("I Have no Mind for Languor or for Sadness"). The scene develops that Olga has a lover, Lenski, who now makes his appearance, bringing with him his friend, Eugen Onégin. The latter entertains Tatiana with some expressive recitative and they wander away into the garden. After they are gone, Lenski sings an impassioned love song ("I love you, Olga"). The next scene discloses Tatiana in her chamber, visited by the old nurse. The latter easily discovers that Tatiana has lost her heart to the young stranger. A very emotional scene occurs, especially the nurse's tale of love, which is in the style of the folk song, followed by Tatiana's confession of love for Eugen in the song ("Nay, though I be undone"). The rest of the scene is an orchestral description of her emotions, as she writes a letter which she entrusts to the nurse to deliver to Onégin. The closing scene, opening with a chorus of peasant girls, is in the garden where Tatiana

meets Eugen. He thanks her for the letter, but in a most nonchalant manner informs her he has only a brotherly regard for her, and then leaves her overcome with shame.

The second act opens with a ball-scene at the house in honor of Tatiana's birthday, in which a very effective waltz is heard. Onégin is there and rouses Lenski's jealousy by flirting with Olga and taking her away for a dance. In the same scene, Triquet, a Frenchman, sings couplets, based upon an old French chanson, to Tatiana, after which a mazurka takes the place of the waltz, and Olga is again seen dancing with Eugen. Lenski, losing his temper, challenges his friend, which makes a powerful concerted close to the scene. The last scene is a winter landscape in the early morning. Lenski, while awaiting Eugen's arrival, sings a sentimental song ("My Days of Youth, where have they fled?"). Then ensues the duel, and Lenski is killed.

The third act, after a supposed lapse of five years, opens in a handsome house in St. Petersburg, and guests are moving about to the music of a polonaise. Eugen is seen in a melancholy mood, the victim of remorse, which he describes in long and gloomy recitative. While thus engaged, he observes a familiar face and inquiring of a friend, Prince Gremin, who she is, finds she is the wife of the latter. He now falls hopelessly in love with Tatiana. The closing scene is in Princess Gremin's apartments. Eugen bursts in upon her with a declaration of love and tries to induce her to fly with him. A dramatic duet follows between them, but even while acknowledging she still loves him, she breaks away from him, leaving him alone. His last words are, "Despised, rejected, oh, what Misery is mine!"

Pique Dame

"Pique Dame" ("Queen of Spades") was first produced at Leningrad, December 19, 1890, three years before the composer's death, and for the first time in this country in 1910. The libretto, based upon a tale by Poushkin, was

written by the composer's brother, Modeste Ilich Tchaikovsky, and the opera is arranged in four acts. The music was written at first for another libretto based upon "The Captain's Daughter," also a Poushkin story, but for some reason the composer abandoned it after progressing through a considerable portion of the score.

The opening scene is laid in the Winter Garden at St. Petersburg where Hermann, a young officer, tells his friend Tomski of his love for Lisa, granddaughter of an old Countess who had been a famous beauty in her youth. Hermann, thinking that he cannot win the hand of Lisa without money, is in despair. Tomski tells him the story of the past life of the Countess, who was so infatuated with gambling that she gave up all her suitors and became known as the Queen of Spades. One of these suitors, the Count St. Germain, offered to tell her the run of three cards which would always be successful if she would accept him and to this she agreed, but that night a spectre told her she would die if a lover should ever demand from her the secret of the three cards.

In the second act Hermann makes love to the Countess and asks her the secret of the cards. She refuses to tell him. Whereupon he threatens her with a pistol and so alarms her that she falls dead. Later, her funeral procession passes his barracks and her ghost appears to him, announcing the secret of the cards and at the same time his fate.

The third act reveals Lisa on the banks of the Neva waiting for Hermann to come to her. Infatuated with gambling and excited with the knowledge of the Countess' secret, he forgets Lisa who in her despair over her abandonment throws herself into the river.

The last act discloses Hermann still in the gambling house, winning steadily with the aid of the secret. In an unfortunate moment he turns the Queen of Spades and loses all he has won. The ghost of the Countess appears to him again, demanding his life. The warning by the spectre who had appeared to the Countess when she obtained the secret is fulfilled, for Hermann stabs himself.

There is little set melody in the opera, its music being mainly dramatic and passionate recitative marked by that tinge of melancholy which characterizes so much of Tchaikovsky's music. Its leading numbers are the quintet by Hermann's friends in the garden scene, Tomski's song describing the past life of the Countess with the three card refrain, and the passionate duet between Lisa and Hermann in the first act; the masked ball with the music of the shepherds and shepherdesses and minuet, written in Mozartean manner, and the scene in the Countess' chamber when Hermann seeks to obtain the secret, in the second; the ghost scene with the storm accompaniment and the closing duet of Hermann and Lisa in the third; and the climax of Hermann's death in the gambling house.

VERDI (GIUSEPPE)

Ernani

"ERNANI," opera in four acts, text by F. M. Piave, the subject taken from Victor Hugo's tragedy "Hernani," was first produced at the Teatro Fenice, Venice, March 9, 1844. The earlier performances of the opera gave the composer much trouble. Before the first production the police interfered, refusing to allow the representation of a conspiracy on the stage, so that many parts of the libretto, as well as much of the music, had to be changed. The blowing of Don Silva's horn in the last act was also objected to by one Count Mocenigo, upon the singular ground that it was disgraceful. The Count, however, was silenced more easily than the police. The chorus "Si ridesti il Leon di Castiglia" also aroused a political manifestation by the Venetians. The opera was given in Paris, January 6, 1846, and there it encountered the hostility of Victor Hugo, who demanded that the libretto should be changed. To accommodate the irate poet, the words were altered, the characters were changed to Italians, and the new title of "Il Proscritto" was given to the work.

The action of the opera takes place in Aragon, Spain, and the period is 1519. Elvira, a noble Spanish lady, betrothed to the grandee Don Gomez de Silva, is in love with the bandit Ernani, who forms a plan to carry her off. While receiving the congratulations of her friends upon her approaching marriage with Silva, Don Carlos, the King of Spain, enters her apartment, declares his passion for her, and tries to force her from the castle. She cries for help, and Ernani comes

to her rescue and defies the King. The situation is still further complicated by the sudden arrival of Silva, who declares he will avenge the insult. Finding, however, that it is the King whom he has challenged, he sues for pardon. In the second act, as the nuptials are about to be solemnized, Ernani enters, disguised as a pilgrim, and believing Elvira false to him, throws off his disguise and demands to be given up to the King, which Silva refuses, as he cannot betray a guest. Discovering, however, that Elvira and Ernani are attached to each other, he determines on vengeance. The King eventually carries off Elvira as a hostage of the faith of Silva, whereupon the latter challenges Ernani. The bandit refuses to fight with him, informs him that the King is also his rival, and asks to share in his vengeance, promising in turn to give up his life when Silva calls for it, and presenting him with a horn which he is to sound whenever he wishes to have the promise kept. In the third act, the King, aware that the conspirators are to meet in the catacombs of Aquisgrana, conceals himself there, and when the assassins meet to decide who shall kill him, he suddenly appears among them and condemns the nobles to be sent to the block. Ernani, who is a Duke, under the ban of the King of Castile, demands the right to join them, but the King magnanimously pardons the conspirators and consents to the union of Ernani and Elvira. Upon the very eve of their happiness, and in the midst of their festivities, the fatal horn is heard, and true to his promise Ernani parts from Elvira and kills himself.

The first act opens with a spirited chorus of banditti and mountaineers ("Allegri, beviami") as they are drinking and gambling in their mountain retreat. Ernani appears upon a neighboring height and announces himself in a despondent aria ("Come rugiada al Cespite"). A brief snatch of chorus intervenes, when he breaks out in a second and more passionate strain ("Dell' Esilio nel Dolore"), in which he sings of his love for Elvira. The third scene opens in Elvira's apartments, and is introduced with one of the most beautiful of Verdi's arias, "Ernani, involami," with which all concert-goers have become acquainted by its frequent repetition. A

graceful chorus of her ladies bearing gifts leads to a second and more florid number ("Tutto sprezzo che d' Ernani"). Don Carlos enters, and in the seventh scene has an aria ("Bella come un primo Amore") in which he declares his passion for Elvira, leading up to a dramatic duet between them ("Fiero Sangue d' Aragona"). This is followed in turn by a trio between the two and Ernani. The finale commences with an impressive and sonorous bass solo ("Infelice! e tuo credevi") by Silva, and closes with a septet and chorus.

The second act, like the first, opens with a chorus, this time, however, of mixed voices, the power of which is amplified by a military band on the stage. After three scenes of dramatic dialogue, an impassioned duet ("Ah! morir potessi adesso!") occurs between Ernani and Elvira, followed by a second, of great dramatic intensity, in the seventh scene ("La Vendetta piu tremenda"). The finale begins with a spirited appeal by Silva and Ernani for vengeance against the King ("In Arcione, Cavalieri") which is met by a stirring response from their followers ("Pronti vedi li tuoi Cavalieri"), sung by full male chorus and closing the act.

The third act is devoted to the conspiracy, and in the second scene Don Carlos has an impressive and at times thrilling soliloquy ("Gran Dio! costo sui sepolcrali Marmi"). The finale commences with the appearance of Don Carlos among the conspirators, and closes with the sextet and chorus, "O Sommo Carlo." Opening with a barytone solo it is gradually worked up in a crescendo of great power. The number is familiar from its English setting under the title, "Crowned with the Tempest."

The fourth act rapidly hurries to the tragic close, and is less interesting from a musical point of view, as the climax was reached in the finale of the third. The principal numbers are the chorus of masks in the first scene ("O come felici"), accompanied by military band, and the duet between Elvira and Ernani ("Cessaro i suoni") which passes from rapturous ecstasy to the despair of fate ("Per noi d' Amore il Talamo") as the horn of Silva is heard, reminding Ernani of his promise. Though one of the earliest of Verdi's works,

"Ernani" is one of his strongest in dramatic intensity, in the brilliancy and power of its concerted finales, and in the beauty of its chorus effects.

Rigoletto

"Rigoletto," opera in three acts, text by Piave, the subject taken from Victor Hugo's tragedy, "Le Roi s'amuse," was first produced at Venice, March 11, 1851, with the following cast of the leading parts:

Rigoletto	Sig. Coletti.
Duke	Sig. Beaucarde.
Gilda	Signora Evers.

The part of Gilda has always been a favorite one with great artists, among whom Nantier-Didiée, Bosio, and Miolan-Carvalho played the role with extraordinary success. In the London season of 1860 Mario and Ronconi in the respective parts of the Duke and Rigoletto, it is said, gave dramatic portraitures which were among the most consummate achievements of the lyric stage. The records of its first production, like those of "Ernani," are of unusual interest. Verdi himself suggested Victor Hugo's tragedy to Piave for a libretto, and he soon prepared one, changing the original title, however, to "La Maledizione." Warned by the political events of 1848, the police flatly refused to allow the representation of a king on the stage in such situations as those given to Francis I. in the original tragedy. The composer and the manager of the theatre begged in vain that the libretto should be accepted, but the authorities were obstinate. At last a way was found out of the difficulty by the chief of police himself, who was a great lover of art. He suggested to the librettist that the King should be changed to a Duke of Mantua, and the title of the work to "Rigoletto," the name of the buffoon who figures in the place of the original Triboulet. Verdi accepted the alterations, and had an opera ready in forty days which by nearly all critics is considered his musical

masterpiece, notwithstanding the revolting character of the story.

The scene of the opera is laid in Mantua. Rigoletto, the privileged buffoon of the Duke, who also plays the part of pander in all his licentious schemes, among numerous other misdeeds has assisted his master in the seduction of the wife of Count Ceprano and the daughter of Count Monterone. The latter appears before the Duke and Rigoletto, and demands reparation for the dishonor put upon his house, only to find himself arrested by order of the Duke, and taunted in the most insolent manner by the buffoon, upon whom he invokes the vengeance of Heaven. Even the courtiers themselves are enraged at Rigoletto's taunts, and determine to assist in Monterone's revenge by stealing Gilda, the jester's daughter, whom they suppose to be his mistress. Closely as she had been concealed, she had not escaped the observation of the Duke, who in the guise of a poor student wins her affections and discovers her dwelling-place. Pretending that it is Count Ceprano's wife whom they are about to abduct, they even make Rigoletto assist in the plot and help convey his own daughter to the Duke's apartments. In his blind fury when he discovers the trick that has been played upon him, he hires Sparafucile, a professional assassin, to kill the Duke. The bravo allures the Duke to his house, intending to carry out his agreement; but his sister, Magdalena, is so fascinated with the handsome stranger, that she determines to save him. Sparafucile at first will not listen to her, but finally promises if any one else comes to the house before the time agreed upon for the murder he shall be the victim. Rigoletto meanwhile disguises his daughter in male attire in order that she may escape to Verona; but before she sets out he takes her to the vicinity of Sparafucile's house, that she may witness the perfidy of the Duke. While outside, she overhears the quarrel between Sparafucile and Magdalena, and learns his intention to murder the Duke, who is even then sleeping in the house. With a woman's devotion she springs forward to save the Duke's life, knocks at the door, and demands admittance. Sparafucile opens it, and as she enters stabs

her. He then thrusts her body into a sack, and delivers it to her father as the body of the man whom he had agreed to slay. Rigoletto, gloating over his revenge, is about to throw the sack into the river near by, when he suddenly hears the voice of the Duke. He tears open the sack to see whose body it contains, and by the glare of the lightning is horrified to find that it is his own daughter, and realizes that the malediction of Monterone has been accomplished. She expires in his arms, blessing her lover and father, while he sinks to the ground overwhelmed with the fulfilment of the terrible curse.

The first act opens in the ballroom of the ducal palace. After a brief dialogue between the Duke and one of his courtiers, the former vaunts his own fickleness in one of the most graceful and charming arias in the whole opera ("Questa o quella"). Some spirited dramatic scenes follow, which introduce the malediction of Monterone and the compact between Rigoletto and Sparafucile, and lead up to a scena of great power ("Io la Lingua, egli ha il Pugnali"), in which the buffoon vents his furious rage against the courtiers. A tender duet between Rigoletto and Gilda follows, and a second duet in the next scene between Gilda and the Duke ("Addio, Speranza ed Anima"), which for natural grace, passionate intensity, and fervid expression is one of Verdi's finest numbers. As the Duke leaves, Gilda, following him with her eyes, breaks out in the passionate love-song, "Caro Nome," which is not alone remarkable for its delicacy and richness of melody, but also for the brilliancy of its bravura, calling for rare range and flexibility of voice. The act closes with the abduction, and gives an opportunity for a delightful male chorus ("Zitti, zitti") sung pianissimo.

The second act also opens in the palace with an aria by the Duke ("Parmi veder le Lagrime"), in which he laments the loss of Gilda. Another fine chorus ("Scorrendo uniti remota Via") follows, from which he learns that Gilda is already in the palace. In the fourth scene Rigoletto has another scena ("Cortigiani vil razza dannata"), expressing in its musical alternations the whole gamut of emotions, from

the fury of despair to the most exquisite tenderness of appeal as he pleads with the courtiers to tell him where his daughter is. In the next scene he discovers her, and the act closes with a duet between them ("Tutte le Feste al Tempio"), which, after a strain of most impassioned tenderness, is interrupted by the passage of the guards conveying Monterone to prison, and then closes with a furious outburst of passion from Rigoletto. With the exception of two numbers, the last act depends for its effect upon the dramatic situations and the great power of the terrible denouement; but these two numbers are among the finest Verdi has ever given to the world. The first is the tenor solo sung in Sparafucile's house in the second scene by the Duke ("La Donna e mobile"), an aria of extreme elegance and graceful abandon, which is heard again in the last scene, its lightly tripping measures contrasting strangely with the savage glee of Rigoletto, so soon to change to wails of despair as he realizes the full force of the malediction. The second is the great quartet in the third scene between the Duke, Gilda, Magdalena, and Rigoletto ("Bella Figlia dell' Amore") which stands out as an inspiration in comparison with the rest of the opera, fine as its music is. The story itself is almost too repulsive for stage representation; but in beauty, freshness, originality, and dramatic expression the music of "Rigoletto" is Verdi's best; and in all this music the quartet is the masterpiece.

La Traviata

"La Traviata," opera in three acts, text by Piave, is founded upon Dumas's "Dame aux Camelias," familiar to the English stage as "Camille," and was first produced at Venice, March 6, 1853, with the following cast of the principal parts:

Violetta	Mme. Donatelli
Alfredo	M. Graziani.
Germont	M. Varesi.

The original play is supposed to represent phases of modern French life; but the Italian libretto changes the period to the year 1700, in the days of Louis XIV; and there are also some material changes of characters, — Marguerite Gauthier of the original appearing as Violetta Valery, and Olympia as Flora Belvoix, at whose house the ball scene takes place.

The opera at its first production was a complete failure, though this was due more to the singers than to the music. It is said that when the doctor announced in the third act that Mme. Donatelli, who impersonated the consumptive heroine, and who was one of the stoutest ladies ever seen on the stage, had but a few days to live, the whole audience broke out into roars of laughter. Time has brought its consolations to the composer, however, for "Traviata" is now one of the most popular operas in Italian repertory. When it was first produced in Paris, October 27, 1864, Christine Nilsson made her debut in it. In London, the charming little singer Mme. Piccolomini made her debut in the same opera, May 24, 1856. Adelina Patti, subsequently, not only made Violetta the strongest character in her repertory, but has been without question the most finished representative of the fragile heroine the stage has seen.

The story as told by the librettist simply resolves itself into three principal scenes, — the supper at Violetta's house, where she makes the acquaintance of Alfred, and the rupture between them occasioned by the arrival of Alfred's father; the ball at the house of Flora; and the death scene and reconciliation, linked together by recitative, so that the dramatic unity of the original is lost to a certain extent. The first act opens with a gay party in Violetta's house. Among the crowd about her is Alfred Germont, a young man from Provence, who is passionately in love with her. The sincerity of his passion finally influences her to turn aside from her life of voluptuous pleasure and to cherish a similar sentiment for him. In the next act we find her living in seclusion with her lover in a country-house in the environs of Paris, to support which she has sold her property in the city. When

Alfred discovers this he refuses to be the recipient of her bounty, and sets out for Paris to recover the property. During his absence his father, who has discovered his retreat, visits Violetta, and pleads with her to forsake Alfred, not only on his own account, but to save his family from disgrace. Touched by the father's grief, she consents, and secretly returns to Paris, where she once more resumes her old life. At a ball given by Flora Belvoix, one of Violetta's associates, Alfred meets her again, overwhelms her with reproaches, and insults her by flinging her miniature at her feet in presence of the whole company. Stung by her degradation, Violetta goes home to die, and too late Alfred learns the real sacrifice she has made. He hastens to comfort her, but she dies forgiving and blessing him.

After a short prelude the first act opens with a vivacious chorus of the guests at Violetta's supper, leading to a drinking song (" Libiamo, libiamo ") in waltz time, sung first by Alfred and then by Violetta, the chorus echoing each couplet with very pretty effect. After a long dialogue between the two, closing with chorus, Violetta has a grand scena which is always a favorite show-piece with concert artists. It begins with an andante movement (" Ah! fors e lui "), expressive of the suddenly awakened love which she feels for Alfred, with a refrain of half a dozen measures in the finale which might be called the Violetta motive, and then suddenly develops into a brisk and sparkling allegro (" Sempre libera ") full of the most florid and brilliant ornamentation, in which she again resolves to shut out every feeling of love and plunge into the whirl of dissipation. This number, unlike most of Verdi's finales, which are concerted, closes the act.

The second act opens in the country-house with an effective tenor aria (" De' miei bollenti ") sung by Alfred. In the next scene Germont enters, and after a brief dialogue with Violetta sings a short cantabile (" Pura siccome un Angelo "), leading to a duet (" Dite alla Giovine ") with Violetta which is full of tenderness. In the interview which immediately follows between Germont and Alfred, the father appeals to his son with memories of home in an andante (" Di Provenza

il mar") which in form and simplicity and simple pathos of expression might almost be called a ballad. The next scene changes to the ballroom of Flora, and is introduced with a peculiar chorus effect. A masked chorus of gypsies, accompanying their measures with tambourines, is followed by a second chorus of matadors, also in mask, who accent the time with the pikes they carry, the double number ending with a gay bolero. The act closes with a long duet between Violetta and Alfred, developing in the finale, by the entrance of Germont, into a very strong and dramatic trio.

The third act opens in Violetta's chamber with a reminiscence of the introduction. As she contemplates her changed appearance in the mirror, she bids a sad farewell to her dreams of happiness in the aria ("Addio! del passato") in harsh contrast with which is heard a bacchanalian chorus behind the scenes ("Largo al Quadrupede"). In the next scene occurs the passionate duet with Alfred ("Parigi, o cara"), which is a close copy of the final duet in "Trovatore," between Manrico and Azucena. It is followed by the aria ("Ah! gran Dio") for Violetta, which leads to the concluding quintet and death scene.

Il Trovatore

"Il Trovatore," opera in four acts, words by Cammarano, was first produced in Rome, January 19, 1853, with Mme. Penco, Mme. Goggi, MM. Baucardé, Guicciardi, and Balderi in the cast. In 1857 it was brought out in Paris as "Le Trouvere," with Mario as the Count, Mme. Frezzolini as Leonora, and Mme. Borghi-Mamo as Azucena, and in London, 1856, in English, as "The Gypsy's Vengeance." It was first produced in New York with Signora Steffanone, Signorina Vestvali, Signori Brignoli, and Amodio in the cast May 2, 1855. It was produced in Rome in the same year with "La Traviata," but unlike the latter, it was greeted at once with an enthusiastic welcome.

The opera opens with a midnight scene at the palace of

Aliaferia, where the old servitor, Ferrando, relates to his associates the story of the fate of Garzia, brother of the Count di Luna, in whose service they are employed. While in their cradles, Garzia was bewitched by an old gypsy, and day by day pined away. The gypsy was burned at the stake for sorcery; and in revenge Azucena, her daughter, stole the sickly child. At the opening of the opera his fate has not been discovered. As the servitor closes his narrative and he and his companions depart, the Count di Luna enters and lingers by the apartment of the Duchess Leonora, with whom he is in love. Hearing his voice, Leonora comes into the garden, supposing it is Manrico, the troubadour, whom she had crowned victor at a recent tournament, and of whom she had become violently enamoured. As she greets the Count, Manrico appears upon the scene and charges her with infidelity. Recognizing her error, she flies to Manrico for protection. The Count challenges him to combat, and as they prepare to fight she falls to the ground insensible.

In the second act we are introduced to a gypsy camp, where Azucena relates to Manrico, who has been wounded in the duel with the Count, the same story which Ferrando had told his friends, with the addition that when she saw her mother burning she caught up the Count's child, intending to throw it into the flames, but by a mistake sacrificed her own infant. As the story concludes, a messenger arrives, summoning Manrico to the defence of the castle of Castellar, and at the same time informing him that Leonora, supposing him dead, has gone to a convent. He arrives at the convent in time to rescue her before she takes her vows, and bears her to Castellar, which is at once besieged by the Count's forces.

The third act opens in the camp of the Count, where Azucena, arrested as a spy, is dragged in. She calls upon Manrico for help. The mention of his rival's name only adds fuel to the Count's wrath, and he orders the gypsy to be burned in sight of the castle. Ferrando has already recognized her as the supposed murderer of the Count's brother, and her filial call to Manrico also reveals to him that she

is his mother. He makes a desperate effort to rescue her, but is defeated, taken prisoner, and thrown into a dungeon with Azucena. Leonora vainly appeals to the Count to spare Manrico, and at last offers him her hand if he will save his life. He consents, and Leonora hastens to the prison to convey the tidings, having previously taken poison, preferring to die rather than fulfil her hateful compact. Manrico refuses his liberty, and as Leonora falls in a dying condition the Count enters and orders Manrico to be put to death at once. He is dragged away to execution, but as the Count triumphantly forces Azucena to a window and shows her the tragic scene, she reveals her secret, and informing the horror-stricken Count that he has murdered his own brother, falls lifeless to the ground.

The first act opens with a ballad in mazurka time ("Abbietta Zingara"), in which Ferrando relates the story of the gypsy, leading up to a scena for Leonora, which is treated in Verdi's favorite style. It begins with an andante ("Tacea la Notte placida"), a brief dialogue with her attendant Inez intervening, and then develops into an allegro ("Di tale Amor") which is a brilliant bit of bravura. A brief snatch of fascinating melody behind the scenes ("Deserto sulla Terra") introduces Manrico, and the act closes with a trio ("Di geloso Amor sprezzato").

The second act opens with the Anvil Chorus in the camp of the gypsies ("La Zingarella"), the measures accented with hammers upon the anvils. This number is so familiar that it does not need further reference. As its strains die away in the distance, Azucena breaks out into an aria of intense energy, with very expressive accompaniment ("Stride la Vampa"), in which she tells the fearful story of the burning of her mother. A dramatic dialogue with Manrico ensues, closing with a spirited aria for tenor ("Mal reggendo") and duet ("Sino all' elsa"). The scene is interrupted by the notes of a horn announcing the arrival of a messenger. The second scene is introduced by a broad and beautifully sustained aria for the Count ("Il balen del suo"), and, like Leonora's numbers in the garden scene, again develops from

a slow movement to a rapid and spirited march tempo (" Per me Ora fatale "), the act closing with a concerted effect of quartet and chorus.

The third act is introduced with a stirring soldiers' chorus. Azucena is dragged in and sings a plaintive lament for Manrico (" Giorni poveri "). Two duets follow, between Azucena and the Count, and Manrico and Leonora, — the second accompanied by the organ in the convent chapel. The act closes with the spirited aria, " Di quella Pira," for Manrico.

The last act opens with a florid aria for Leonora (" D' Amor sull' ali rose "), leading to the Miserere (" Ah, che la Morte ") — a number which has never yet failed to charm audiences. As the Count enters, Leonora has another powerful aria (" Mira, di acerbe "), which in the next scene is followed by the familiar duet between Azucena and Manrico (" Si la stanchezza "), upon which Verdi lavished his musical skill with charming effect. The last scene closes with the tragedy.

The Masked Ball

" Il Ballo in Maschera," opera in three acts, text by M. Somma, was first produced in Rome, February 17, 1859, with Fraschini as Ricardo and Mlle. Lagrua as Amelia. In preparing his work for the stage, Verdi encountered numerous obstacles. The librettist used the same subject which M. Scribe had adapted for Auber's opera (" Gustavus III "), and the opera was at first called by the same name, — " Gustavo III." It was intended for production at the San Carlo, Naples, during the Carnival of 1858; but while the rehearsals were proceeding, Orsini made his memorable attempt to kill Napoleon III, and the authorities at once forbade a performance of the work, as it contained a conspiracy scene. The composer was ordered to set different words to his music, but he peremptorily refused; whereupon the manager brought suit against him, claiming forty thousand dollars' damages. The disappointment nearly incited a revolution in Naples.

Crowds gathered in the streets shouting, "Viva Verdi," implying at the same time, by the use of the letters in Verdi's name, the sentiment, "Viva Vittorio Emmanuele Re Di Italia." A way out of his difficulties, however, was finally suggested by the impresario at Rome, who arranged with the censorship to have the work brought out at the Teatro Apollo as "Un Ballo in Maschera." The scene was changed to Boston, Massachusetts, and the time laid in the colonial period, notwithstanding the anachronism that masked balls were unknown at that time in New England history. The Swedish King appeared as Ricardo, Count of Warwick and Governor of Boston, and his attendants as Royalists and Puritans, among them two negroes, Sam and Tom, who are very prominent among the conspirators. In this form, the Romans having no objection to the assassination of an English governor, the opera was produced with great success.

The first act opens in the house of the Governor, where a large party, among them a group of conspirators, is assembled. During the meeting a petition is presented for the banishment of Ulrico, a negro sorcerer. Urged by curiosity, the Governor, disguised as a sailor and accompanied by some of his friends, pays him a visit. Meanwhile another visit has been planned. Amelia, the wife of the Governor's secretary, meets the witch at night in quest of a remedy for her passion for Ricardo, who of course has also been fascinated by her. They arrive about the same time, and he overhears Ulrico telling her to go to a lonely spot, where she will find an herb potent enough to cure her of her evil desires. The Governor follows her, and during their interview the Secretary hurriedly rushes upon the scene to notify him that conspirators are on his track. He throws a veil over Amelia's face and orders Reinhart, the Secretary, to conduct her to a place of safety without seeking to know who she is. He consents, and the Governor conceals himself in the forest. The conspirators meanwhile meet the pair, and in the confusion Amelia drops her veil, thus revealing herself to Reinhart. Furious at the Governor's perfidy, he joins the conspirators. In the denouement the Secretary

stabs his master at a masquerade, and the latter while dying attests the purity of Amelia, and magnanimously gives his secretary a commission appointing him to a high position in England.

After a brief prelude, the first act opens with a double chorus, in which the attitude of the friends of the Governor and the conspirators against him is strongly contrasted. In the next scene Ricardo and his page, Oscar, enter; and after a short dialogue Ricardo sings a very graceful romanza ("La rivedra nell' Estasi"), which in the next scene is followed by a spirited aria for Reinhart ("Di Speranze e glorie Piena"). In the fourth scene Oscar has a very pretty song ("Volta la Terrea"), in which he defends Ulrico against the accusations of the judge, leading up to an effective quintet and chorus which has a flavor of the opera bouffe style. In grim contrast with it comes the witch music in the next scene ("Re del abisso"), set to a weird accompaniment. As the various parties arrive, a somewhat talky trio ensues between Amelia, Ulrico, and Ricardo, followed in the next scene by a barcarole ("Di' tu se fedele"), sung by Ricardo, leading to a concerted finale full of sharp dramatic contrasts.

The second act opens upon a moonlight scene on the spot where murderers are punished; and Amelia, searching for the magic herb, sings a long dramatic aria ("Ma dall Arido") consisting of abrupt and broken measures, the orchestra filling the gaps with characteristic accompaniment. Ricardo appears upon the scene, and the passionate love-duet follows ("M' ami, m' ami"). The interview is ended by the sudden appearance of Reinhart, who warns the Governor of his danger, the scene taking the form of a spirited trio ("Odi tu come"). A buffo trio closes the act, Sam and Tom supplying the humorous element with their laughing refrain.

The last act opens in Reinhart's house with a passionate scene between the Secretary and his wife, containing two strong numbers, a minor andante ("Morro, ma prima in Grazia") for Amelia, and an aria for Reinhart ("O Dolcezzo Perdute"). The conspiracy music then begins, and leads to the ball scene, which is most brilliantly worked up with

orchestra, military band, and stringed quartet behind the scenes supplying the dance music, and the accompaniment to the tragical conspiracy, in the midst of which, like a bright sunbeam, comes the page's bewitching song ("Saper vorreste"). The opera closes with the death of Ricardo. "The Masked Ball" was the last work Verdi wrote for the Italian stage, and though uneven in its general effect, it contains some of his most original and striking numbers, — particularly those allotted to the page and Reinhart.

Aïda

"Aïda," opera in four acts, was first produced for the inauguration of the new opera house at Cairo, Egypt, December 24, 1871, and was written upon a commission from the Khedive of that country. The cast was as follows:

Aïda	Signora Pozzoni.
Amneris	Signora Grossi.
Rhadames	Signor Mongini.
Amonasro	Signor Costa.
Ramfis	Signor Medini.
King	Signor Steller.

The subject of the opera was taken from a sketch, originally written in prose, by the director of the Museum at Boulak, which was afterwards rendered into French verse by M. Camille de Locle, and translated thence into Italian for Verdi by Sig. A. Ghizlandoni. It is notable for Verdi's departure from the conventional Italian forms and the partial surrender he made to the constantly increasing influence of the so-called "music of the future." The subject is entirely Egyptian, and the music is full of Oriental color.

The action of the opera passes in Memphis and Thebes, and the period is in the time of the Pharaohs. Aïda, the heroine, is a slave, daughter of Amonasro, the King of Ethiopia, and at the opening of the opera is in captivity among the Egyptians. A secret attachment exists between

herself and Rhadames, a young Egyptian warrior, who is also loved by Amneris, daughter of the sovereign of Egypt. The latter suspects that she has a rival, but does not discover her until Rhadames returns victorious from an expedition against the rebellious Amonasro, who is brought back a prisoner. The second act opens with a scene between Amneris and Aïda, in which the Princess wrests the secret from the slave by pretending that Rhadames has been killed; and the truth is still further revealed when Rhadames pleads with the King to spare the lives of the captives. The latter agrees to release all but Aïda and Amonasro, bestows the hand of Amneris upon the unwilling conqueror, and the act closes amid general jubilation. Acting upon Amonasro's admonitions, Aïda influences Rhadames to fly from Egypt and espouse the cause of her father. The lovers are overheard by Amneris and Ramfis, the high priest. The Princess, with all the fury of a woman scorned, denounces Rhadames as a traitor. He is tried for treason and condemned to be buried alive in the vaults under the temple of the god Phtah. Pardon is offered him if he will accept the hand of Amneris, but he refuses and descends to the tomb, where he finds Aïda awaiting him. The stones are sealed above them and the lovers are united in death, while Amneris, heart-broken over the tragedy her jealousy has caused, kneels in prayer before their sepulchre.

After a short prelude, consisting of a beautiful pianissimo movement, mainly for the violins, somewhat Wagnerian in its general style, the first act opens in the hall of the King's palace at Memphis. A short dialogue between Rhadames and the priest Ramfis leads to a delicious romanza ("Céleste Aïda") which is entirely fresh and original, recalling nothing that appears in any of Verdi's previous works. It is followed by a strong declamatory duet between Rhadames and Amneris, which upon the appearance of Aïda develops into a trio ("Vieni, o Diletta"). In the next scene the King and his retinue of ministers, priests, and warriors enter, and a majestic ensemble occurs, beginning with a martial chorus ("Su! del Nilo") in response to the appeal of the priests.

As the war chorus dies away and the retinue disappears, Aïda has a scena of great power. It begins with a lament for her country ("Ritorna Vincitor"), in passionate declamatory phrases, clearly showing the influence of Wagner; but in its smooth, flowing cantabile in the finale ("Numi, pieta"), Verdi returns to the Italian style again. The final scene is full of Oriental color and barbaric richness of display. The consecrated arms are delivered to Rhadames. The priestesses behind the scene to the accompaniment of harps, and the priests in front with sonorous chant, invoke the aid of the god Phtah, while other priestesses execute the sacred dance. An impressive duet between Ramfis and Rhadames closes the act. In this finale, Verdi has utilized two native Egyptian themes, — the melody sung by the priestesses with the harps, and the dance-melody given out by the flutes.

The second act opens with a female chorus by the slave girls, the rhythm of which is in keeping with the Oriental scene, followed by an impassioned duet between Amneris and Aïda ("Alla Pompa che si appresta"), through which are heard the martial strains of the returning conqueror. The second scene opens the way for another ensemble, with massive choruses, a stirring march and ballet, heralding the victory of Rhadames. A solemn, plaintive strain runs through the general jubilation in the appeal of Amonasro ("Questa assisa ch' io vesto") to the King for mercy to the captives. The finale begins with the remonstrances of the priests and people against the appeals of Amonasro and Rhadames, and closes with a dramatic concerted number, — a quintet set off against the successive choruses of the priests, prisoners, and people ("Gloria all' Egitto").

The third act, like the first, after a brief dialogue, opens with a lovely romanza ("O Cieli azzurri"), sung by Aïda, and the remainder of the act is devoted to two duets, — the first between Amonasro and Aïda, and the second between Rhadames and Aïda. They are revelations in the direction of combining the poetic and musical elements, when compared with any of the duets in Verdi's previous operas. In the last act the first scene contains another impressive duet between

Rhadames and Amneris ("Chi ti salva, o Sciagurato"), ending with the despairing song of Amneris ("Ohimè! morir mi sento"). In the last scene the stage is divided into two parts. The upper represents the temple of Vulcan, or Phtah, crowded with priests and priestesses, chanting as the stone is closed over the subterranean entrance, while below, in the tomb, Aïda and Rhadames sing their dying duet ("O Terra, addio"), its strains blending with the jubilation of the priests and the measures of the priestesses' sacred dance. "Aïda" is unquestionably the greatest, if not the most popular, of Verdi's works. It marks a long step from the style of his other operas towards the production of dramatic effect by legitimate musical means, and shows the strong influence Wagner had upon him.

Othello

"Othello," opera in four acts, text by Boito, after the Shakesperean tragedy, first produced at La Scala Theatre, Milan, February 5, 1887, with the following cast:

Othello	Sig. TAMAGNO.
Iago	Sig. MAUREL.
Cassio	Sig. PAROLI.
Roderigo	Sig. FORNARI.
Ludovico	Sig. NAVARRINI.
Desdemona	Signora PANTALEONI.

The curtain rises upon a scene in Cyprus. A storm is raging, and a crowd, among them Iago, Cassio, and Roderigo, watch the angry sea, speculating upon the fate of Othello's vessel, which finally arrives safely in port amid much rejoicing. After returning the welcomes of his friends he enters the castle with Cassio and Montano. The conspiracy at once begins by the disclosure by Iago to Roderigo of the means by which Cassio's ruin may be compassed. Then follows the quarrel, which is interrupted by the appearance of Othello, who deprives Cassio of his office. A love scene ensues be-

tween Desdemona and the Moor; but in the next act the malignity of Iago has already begun to take effect, and the seeds of jealousy are sown in Othello's breast. His suspicions are freshly aroused when Desdemona intercedes in Cassio's behalf, and are changed to conviction by the handkerchief episode and Iago's artful insinuation that Cassio mutters the name of Desdemona in his sleep; at which the enraged Moor clutches him by the throat and hurls him to the ground. In the third act Iago continues his diabolical purpose, at last so inflaming Othello's mind that he denounces Desdemona for her perfidy. The act concludes with the audience to the Venetian embassy, during which he becomes enraged, strikes Desdemona, and falls in convulsions. The last act transpires in her chamber, and follows Shakespeare in all the details of the smothering of Desdemona and the death of Othello.

There is no overture proper to the opera. After a few vigorous bars of prelude, the scene opens with a tempestuous and striking description of a sea-storm by the orchestra, with the choruses of sailors and Cypriots rising above it and expressing alternate hope and terror. After a short recitative the storm dies away, and the choral phrases of rejoicing end in a pianissimo effect. A hurried recitative passage between Iago and Roderigo introduces a drinking scene in which Iago sings an expressive brindisi with rollicking responses by the chorus ("Inaffia l'ugola-trinca tra canna"). The quarrel follows, with a vigorous and agitated accompaniment, and the act comes to a close with a beautiful love-duet between Othello and Desdemona ("Già nella Notte deusa").

The second act opens with recitative which reveals all of Iago's malignity, and is followed by his monologue, in which he sings a mock Credo ("Credo in un Dio crudel") which is Satanic in utterance. It is accompanied with tremendous outbursts of trumpets, and leads up to a furious declamatory duet with Othello ("Miseria mia"). The next number brings a grateful change. It is a graceful mandolinata ("Dove guardi splendono") sung by children's voices and accompanied by mandolins and guitars, followed by a charming chorus of mariners, who bring shells and corals to Desdemona. The

intercession episode ensues, leading to a grand dramatic quartet for Desdemona, Emilia, Iago, and Othello. The latter then sings a pathetic but stirring melody with trumpet accompaniment, the farewell to war ("Addio sublimi incanti"), and the act closes with a tumultuous duet between himself and Iago.

The third act opens with an expressive duet for Othello and Desdemona ("Dio ti giocondi"), in which the growing wrath of the former and the sweet and touching unconsciousness of the other are happily contrasted. A sad monologue by Othello ("Dio! mi potevi scagliar") prepares the way for the coming outbreak. The handkerchief trio follows, in which the malignity of Iago, the indignation of Othello, and the inability of Cassio to understand the fell purpose of Iago are brought out with great force. At its close a fanfare of trumpets announces the Venetian embassy, and the finale begins with much brilliancy. Then follows the scene in which Othello smites down Desdemona. She supplicates for mercy in an aria of tender beauty ("A terra! si, nel livido"), which leads up to a strong sextet. All the guests depart but Iago; and as Othello, overcome with his emotions, swoons away, the curtain falls upon Iago's contemptuous utterance, "There lies the lion of Venice."

The fourth act is full of musical beauty. After an orchestral introduction in which the horn has a very effective solo, the curtain rises and the action transpires in Desdemona's chamber. The scene opens with a touching recitative between Desdemona and Emilia. While the former prepares herself for slumber she sings the "Willow Song" ("Piangea cantando"), an unaffected melody as simple and characteristic as a folk-song. Emilia retires, and by a natural transition Desdemona sings an "Ave Maria" ("Ave Maria plena de' grazia"), which is as simple and beautiful in its way as the "Willow Song." She retires to her couch, and in the silence Othello steals in, dagger in hand, the contra-basses giving out a sombre and deep-toned accompaniment which is startling in its effect. He kisses her, the motive from the love-duet appearing in the orchestra; then, after a hurried dialogue, stifles her. He then kills himself, his last words

being a repetition of those in the duet, while the strings tenderly give out the melody again.

Falstaff

"Falstaff," opera in three acts, text by Arrigo Boito, was first performed March 12, 1893, at the Teatro alla Scala, Milan, with the following cast of characters:

Mistress Ford	Signora Zilli.
Nannetta	Madame Stehle.
Fenton	M. Garbin.
Dr. Caius	Sig. Paroli.
Pistola	Sig. Arimondi.
Mistress Page	Signora Guerrini.
Mistress Quickly	Signora Pasqua.
Ford	Sig. Pini-Corsi.
Bardolfo	Sig. Pelagalli-Rossetti.
Falstaff	M. Maurel.

The libretto, though mainly based upon "The Merry Wives of Windsor," also levies some contributions upon "Henry IV," particularly in the introduction of the monologue upon honor, and illustrates Boito's skill in adaptation as well as his remarkable powers in condensation. In the arrangement of the comedy the five acts are reduced to three. The characters Shallow, Slender, William, Page, Sir Hugh Evans, Simple, and Rugby are eliminated, leaving Falstaff, Fenton, Ford, Dr. Caius, Bardolph, Pistol, Mistress Ford, Mistress Page, Anne, Dame Quickly, and three minor characters as the *dramatis personæ,* though Anne appears as Nannetta and is the daughter of Ford instead of Page.

The first act opens with a scene at the Garter Inn, disclosing an interview between Falstaff and Dr. Caius, who is complaining of the ill treatment he has received from the fat Knight and his followers, but without obtaining any satisfaction. After his departure, Falstaff seeks to induce Bardolph and Pistol to carry his love letters to Mistresses Ford and Page; but they refuse, upon the ground that their honor would be assailed, which gives occasion for the introduction

of the monologue from "Henry IV." The letters are finally intrusted to a page, and the remainder of the act is devoted to the plots of the women to circumvent him, with an incidental revelation of the loves of Fenton and Nannetta, or Anne Page. In the second act, we have Falstaff's visit to Mistress Ford, as planned by the merry wives, the comical episode of his concealment in the buck-basket, and his dumping into the Thames. In the last act, undaunted by his watery experiences, Falstaff accepts a fresh invitation to meet Mistress Ford in Windsor Park. In this episode occurs the fairy masquerade at Herne's Oak, in the midst of which he is set upon and beaten, ending in his complete discomfiture. Then all is explained to him; Nannetta is betrothed to Fenton; and all ends, merry as a marriage bell.

There is no overture. After four bars of prelude the curtain rises, and the composer introduces Dr. Caius with the single exclamation, "Falstaff," and the latter's reply, "Ho! there," which are emblematic of the declamatory character of the whole opera; for although many delightful bits of melody are scattered through it, the instrumentation really tells the story, as in the Wagner music-drama, though in this latest work of the veteran composer there is less of the Wagnerian idea than in his "Aïda." The first scene is mainly humorous dialogue, but there are two notable exceptions, — the genuine lyrical music of Falstaff's song ("'T is she with Eyes like Stars"), and the Honor monologue, a superb piece of recitative with a characteristic accompaniment in which the clarinets and bassoons fairly talk, as they give the negative to the Knight's sarcastic questions. The most attractive numbers of the second scene are Mistress Ford's reading of Falstaff's letter, which is exquisitely lyrical, a quartet, a capella, for the four women ("He 'll surely come courting"), followed by a contrasting male quartet ("He 's a foul, a ribald Thief"), the act closing with the two quartets offsetting each other, and enclosing an admirable solo for Fenton.

The second act opens with the interview between Dame Quickly and Falstaff, in which the instrumentation runs the

whole gamut of ironical humor. Then follows the scene between Ford and Falstaff, in which the very clink of the money, and Falstaff's huge chuckles, are deliberately set forth in the orchestra with a realism which is the very height of the ridiculous, the scene closing with an expressive declamation by Ford ("Do I dream? Or, is it reality?"). The second scene of the act is mainly devoted to the ludicrous incident of the buck-basket, which is accompanied by most remarkable instrumentation; but there are one or more captivating episodes; such as Dame Quickly's description of her visit ("'T was at the Garter Inn") and Falstaff's charming song ("Once I was Page to the Duke of Norfolk").

The third act opens in the Inn of the Garter, and discloses Falstaff soliloquizing upon his late disagreeable experiences:

"Ho! landlord!
Ungrateful world, wicked world,
Guilty world!
Landlord! a glass of hot sherry.
Go, go thy way, John Falstaff,
With thee will cease the type
Of honesty, virtue, and might."

As the fat Knight soliloquizes and drinks his sack the orchestra joins in a trill given out by piccolo, and gradually taken by one instrument after the other, until the whole orchestra is in a hearty laugh and shaking with string, brass, and wood-wind glee. Then enters Dame Quickly, mischief-maker, who sets the trap at Herne's Oak in Windsor Forest, into which Falstaff readily falls. The closing scene is rich with humor. It opens with a delightful love song by Fenton ("From those sweet Lips a Song of Love arises"). The conspirators enter one after the other, and at last Falstaff, disguised as the sable hunter. The elves are summoned, and glide about to the delicious fairy music accompanying Nannetta's beautiful song ("While we dance in the Moonlight"). From this point the action hastens to the happy denouement, and the work concludes with a fugue which is imbued with the very spirit of humor and yet is strictly constructed.

While the vocal parts are extraordinary in their declamatory significance, the strength of the opera lies in the instrumentation, and its charm in the delicious fun and merriment which pervade it all and are aptly expressed in the closing lines:

"All in this world is jesting.
Man is born to be jolly,
E'en from grief some happiness wresting
Sure proof against melancholy."

La Forza del Destino

"La Forza del Destino" ("The Force of Destiny"), opera in four acts, was composed to a text by Piave who based his work upon a drama, "Don Alvaro o la fuerza del sino", by Don Angelo Saavedra, Duke de Rivas. The first production took place at Leningrad (St. Petersburg), November 10, 1862.

The following are the characters of the opera:

The Marquis of Calatrava . . . . . BASS
Donna Leonora, daughter of the Marquis . . . . SOPRANO
Don Carlo of Vargos, son of the Marquis . . . . BARITONE
Don Alvaro, a young nobleman . . . . . TENOR
Preziosilla, a Gypsy . . . . . MEZZO-SOPRANO
Guardiano, an Abbot . . . . . BASS
Melitone, a Friar . . . . . BARITONE
Curra, Leonora's maid . . . . . SILENT
An Alcade . . . . . BASS
A Surgeon . . . . . TENOR
Spanish and Italian Peasants, Soldiers, Franciscan Friars, etc.

The action of the opera takes place in Seville, Spain, at the end of the 18th century. The first act opens in the house of the Marquis of Calatrava, whose daughter, Leonora, has resolved to marry (against her father's will) Don Alvaro, son of the Viceroy of Peru. With the aid of her attendant, Curra, Leonora has arranged to elope with Don Alvaro. The Marquis has retired to bed and Leonora awaits impatiently the arrival of her lover. Don Alvaro enters, but with his arrival the woman who had intended to brave

her father's anger by deserting her home for him, becomes reluctant to take the fatal step. The young man persuades her, however, and they are about to leave the mansion when the Marquis, having heard the voices of Don Alvaro and of his daughter, bursts into the room with his drawn sword in his hand. Filled with fury, the father of Leonora orders his servants to seize her supposed seducer, but Don Alvaro draws his pistol and then, determined to yield himself without resistance to the Marquis, throws the weapon away from him. As the pistol falls it goes off and the shot fatally wounds Leonora's father. The latter sinks dying and with his last breath curses his daughter.

The first scene of the second act takes place in an inn at the village of Hornacuelos. Here Don Carlo, Leonora's brother, comes disguised as a student with the intention of killing both his sister and her supposed seducer. To the inn, too, Leonora also has come disguised in male attire, for she has determined—since she has lost all trace of Don Alvaro—to take refuge in a convent. Appearing at a half closed door, the woman sees her brother in the midst of the crowd of villagers. Don Carlo and the villagers are urged by the gypsy Preziosilla to go to Italy and join the troops in the expedition against the Germans ("Al suon del tamburo"). Don Carlos tells his story to the Alcade or mayor ("Son Pereda, son ricco donore").

The second scene discloses the facade of the Church of the Madonna degli Angeli, with the convent in immediate proximity. Leonora, still disguised in male attire, enters. She prays to the Virgin ("Madre, madre"), her supplication being intermingled with the voices of the nuns in the chapel of the convent. Leonora rings the convent bell and confesses to the abbot, who permits her to retire to a hermitage among the rocks. The great door of the church is opened and before the altar Guardiano, the abbot, consigns Leonora to her life of solitude and prayer.

In the third act the scene is shifted to Italy. Don Alvaro, who has joined the Spanish army under the name Don Federico Herreros, enters the camp at night. Hearing cries

and the clashing of swords in the distance, he runs in the direction of the sounds and rescues Don Carlo, who also has joined the army, from the attacks of ruffians with whom he had been gambling. The two men, unconscious of each other's identity, become friends.

The scene changes to a small room in the house of a Spanish officer. The noise of battle comes through the open window. Soldiers bring in Don Alvaro, who has been wounded. Don Carlo and a surgeon care for him solicitously. Don Alvaro, believing that he is about to die, sends the surgeon away and prays his friend to burn a package of letters which he hands to him. Don Carlo is suspicious that the wounded man is none other than the murderer of his father, but he has promised to destroy the papers unread and resists the temptation to examine them. However, a portrait of Leonora is disclosed in the bag from which the letters have been drawn. Don Carlo is triumphant in the discovery of his long-sought-for victim ("Ah! eglie salvo!").

There is a change of scene to a military encampment near Valletri. It is night. Don Alvaro enters, soon to be followed by Don Carlo, who challenges him to fight. The former protests his innocence, either of the murder of the Marquis of Calatrava or the seduction of Don Carlo's sister. Don Carlo, whose fury has altogther mastered him, persists in his challenge and the two men draw their swords and attack each other. Soldiers run in and separate the combatants, Don Carlos frenziedly endeavoring to renew the battle. Don Alvaro determines to seek peace in a monastery. The sun rises and the scene ends with the lively bustle of the camp, Preziosilla closing it with his soldier's song "Rataplan, rataplan, della gloria".

The fourth act returns to the scene of the second—the Convent of the Madonna degli Angeli. Don Alvaro has entered the monastery and has taken the name Father Raffaelle. The abbot, Guardiano, and Melitone, one of the friars, are discussing him when the bell at the door is rung violently and Don Carlo enters. He demands that Father Raffaelle be brought to him. In the long scene between

the two men, who are left alone by the abbot and Melitone, Don Carlo heaps every insult upon his enemy in order to make him fight. Don Alvaro withstands these taunts, even the blow on the face which Don Carlo deals him, but at length his fury masters him. He picks up his sword and the two men rush out to do battle until one of them is killed.

The scene changes and discloses a rocky valley, a grotto being in the background. From this grotto Leonora emerges and prays for the peace and happiness which have been withheld from her ("Pace, pace, mio Dio"). She re-enters the grotto. A clashing of swords is heard without and Don Carlo staggers on, fatally wounded. Alvaro, throwing down his sword, knocks at the door of the grotto in order to summon the hermit who may give absolution to the dying man. Leonora comes out and is astonished to perceive Don Alvaro. The latter drags her to Don Carlo and Leonora is embracing him when the man, remembering his oath, gathers together his last strength, and stabs her to the heart. At this final tragedy, Don Alvaro loses his reason and jumps to his death on the rocks below.

"La Forza del Destino" represents Verdi in the period in which he was advancing in the direction of his latest style. It was probably because the Verdi of "La Forza del Destino" was not the Verdi of "Il Trovatore" that the first-named opera failed to please the public when the work was first given at Leningrad in 1862 and in Milan seven years later. The lack of enthusiasm may have been due, too, to the involved and melodramatic plot, in which three of the principal characters came to violent deaths. In spite of its weaknesses, however, "La Forza del Destino" contains fine music. Its composer was beginning to learn something of the importance of the orchestra in the delineation of drama, when he wrote it; but, true to his Italian ideals, he still made the vocal element the most prominent feature of the whole.

F. B.

WAGNER (RICHARD)

Rienzi

"RIENZI, der letzte der Tribunen," tragic opera in five acts, text by the composer, the subject taken from Bulwer's novel, "The Last of the Tribunes," was first produced at Dresden, October 20, 1842, with the following cast of leading parts:

Rienzi	Herr Tichatschek.
Irene	Frl. Wüst.
Colonna	Herr Detmer.
Adriano	Mme. Schröder-Devrient.
Orsini	Herr Wachter.

The opera was first produced in the United States March 5, 1878. "Rienzi" was designed and partly completed during Wagner's stay in Riga as orchestra leader. In his Autobiography the composer says that he first read the story at Dresden in 1837, and was greatly impressed with its adaptability for opera. He began it in the Fall of the same year at Riga, and says: "I had composed two numbers of it, when I found, to my annoyance, that I was again fairly on the way to the composition of music *à la* Adam. I put the work aside in disgust." Later he projected the scheme of a great tragic opera in five acts, and began working upon it with fresh enthusiasm in the Fall of 1838. By the Spring of 1839 the first two acts were completed. At that time his engagement at Riga terminated, and he set out for Paris. He soon found that it would be hopeless for him to bring out the opera in that city, notwithstanding Meyerbeer had

promised to assist him. He offered it to the Grand Opera and to the Renaissance, but neither would accept it. Nothing daunted, he resumed work upon it, intending it for Dresden. On October, 20, 1842, it was at last produced in that city, and met with such success that it secured him the position of capellmeister at the Dresden opera house.

The action of the opera passes at Rome, towards the middle of the fourteenth century. The first act opens at night, in a street near the Church of St. John Lateran, and discovers Orsini, a Roman patrician, accompanied by a crowd of nobles, attempting to abduct Irene, the sister of Rienzi, a papal notary. The plot is interrupted by the entrance of Colonna, the patrician leader of another faction, who demands the girl. A quarrel ensues. Adriano, the son of Colonna, who is in love with Irene, suddenly appears and rushes to her defence. Gradually other patricians and plebeians are attracted by the tumult, among the latter, Rienzi. When he becomes aware of the insult offered his sister, he takes counsel with the Cardinal Raimondo, and they agree to rouse the people in resistance to the outrages of the nobles. Adriano is placed in an embarrassing position, — his relationship to the Colonnas urging him to join the nobles, while his love for Irene impels him with still stronger force to make common cause with the people. He finally decides to follow Rienzi, just as the trumpets are heard calling the people to arms and Rienzi clad in full armor makes his appearance to lead them.

The struggle is a short one. The nobles are overcome, and in the second act they appear at the Capitol to acknowledge their submission to Rienzi; but Adriano, who has been among them, warns Rienzi that they have plotted to kill him. Festal dances, processions, and gladiatorial combats follow, in the midst of which Orsini rushes at Rienzi and strikes at him with his dagger. Rienzi is saved by a steel breastplate under his robes. The nobles are at once seized and condemned to death. Adriano pleads with Rienzi to spare his father, and moved by his eloquence he renews the offer of pardon if they will swear submission. They take the oath

only to violate it. The people rise and demand their extermination. Rienzi once more draws the sword, and Adriano in vain appeals to him to avert the slaughter. He is again successful, and on his return announces to Adriano that the Colonnas and Orsinis are no more. The latter warns him of coming revenge, and the act closes with the coronation of Rienzi.

The fourth act opens at night near the church. The popular tide has now turned against Rienzi, because of a report that he is in league with the German Emperor to restore the pontiff. A festive cortege approaches, escorting him to the church. The nobles bar his way, but disperse at his command; whereupon Adriano rushes at him with drawn dagger, but the blow is averted as he hears the chant of malediction in the church, and sees its dignitaries placing the ban of excommunication against Rienzi upon its doors. He hurries to Irene, warns her that her brother's life is no longer safe, and urges her to fly with him. She repulses him, and seeks her brother, to share his dangers or die with him. She finds him at prayer in the Capitol. He advises her to accept the offer of Adriano and save herself, but she repeats her determination to die with him. The tumult of the approaching crowd is heard outside. Rienzi makes a last appeal to them from the balcony, but the infuriated people will not listen. They set fire to the Capitol with their torches, and stone Rienzi and Irene through the windows. As the flames spread from room to room and Adriano beholds them enveloping the devoted pair, he throws away his sword, rushes into the burning building, and perishes with them.

The overture of "Rienzi" is in the accepted form, for the opera was written before Wagner had made his new departure in music, and takes its principal themes, notably Rienzi's prayer for the people and the finale to the first act, from the body of the work. The general style of the whole work is vigorous and tumultuous. The first act opens with a hurly-burly of tumult between the contending factions and the people. The first scene contains a vigorous aria for the hero ("Wohl an so mög es sein"), which leads up to a fiery ter-

zetto ("Adriano du? Wie ein Colonna!") between Rienzi, Irene, and Adriano, followed by an intensely passionate scene ("Er geht und lässt dicht meinem Schutz") between the last two. The finale is a tumultuous mass of sound, through which are heard the tones of trumpets and cries of the people. It opens with a massive double chorus ("Gegrüsst, gegrüsst"), shouted by the people on the one side and the monks in the Lateran on the other, accompanied by an andante movement on the organ. It is interrupted for a brief space by the ringing appeal of Rienzi ("Erstehe, hohe Roma, neu"), and then closes with an energetic andante, a quartet joining the choruses. This finale is clearly Italian in form, and much to Wagner's subsequent disgust was described by Hanslick as a mixture of Donizetti and Meyerbeer, and a clear presage of the coming Verdi.

The second act opens with a stately march, introducing the messengers of peace, who join in a chorus of greeting, followed by a second chorus of senators and the tender of submission made by the nobles. A terzetto between Adriano, Orsini, and Colonna, set off against a chorus of the nobles, leads up to the finale. It opens with a joyful chorus ("Erschallet feier Klänge"), followed by rapid dialogue between Orsini and Colonna on the one hand and Adriano and Rienzi on the other. A long and elaborate ballet intervenes, divided into several numbers, — an Introduction, Pyrrhic Dance, Combat of Roman Gladiators and Cavaliers, and the Dance of the Apotheosis, in which the Goddess of Peace is transformed into the Goddess Protector of Rome. The scene abruptly changes, and the act closes with a great ensemble in which the defiance of the conspirators, the tolling of bells, the chants of the monks, and the ferocious outcries of the people shouting for revenge are mingled in strong contrasts.

The third act is full of tumult. After a brief prelude, amid the ringing of bells and cries of alarm, the people gather and denounce the treachery of the nobles, leading up to a spirited call to arms by Rienzi ("Ihr Römer, auf").

The people respond in furious chorus, and as the sound of the bells and battle-cries dies away Adriano enters. His scene opens with a prayer ("Gerechter Gott") for the aversion of carnage, which changes to an agitated allegro ("Wo war ich?") as he hears the great bell of the Capitol tolling the signal for slaughter. The finale begins with a massive march, as the bells and sounds of alarm are heard approaching again, and bands of citizens, priests and monks, the high clergy, senators and nobles, pass and repass in quick succession, followed at last by Rienzi, which is the signal for the great battle hymn, which is "to be sung with great fire and energy, accompanied by great and small bells ringing behind the scenes, the clash of swords upon shields, and full power of chorus and orchestra." A dialogue follows between Adriano and Rienzi, and then the various bands disappear singing the ritornelle of the hymn. A great duet ("Lebwohl, Irene") ensues between Adriano and Irene, which in its general outlines reminds one of the duet between Raoul and Valentin in "The Huguenots." At its conclusion, after a prayer by the chorus of women, the battle hymn is heard again in the distance, gradually approaching, and the act closes with a jubilee chorus ("Auf! im Triumpf zum Capitol"), welcoming the return of the conquerors.

The fourth act is short, its principal numbers being the introduction, terzetto and chorus ("Wer war's der euch hierher beschied?"), and the finale, beginning with a somewhat sombre march of the cortege accompanying Rienzi to the church, leading to the details of the conspiracy scene, and closing with the malediction of the monks ("Vae, vae tibi Maledicto"). The last act opens with an impressive prayer by Rienzi ("Allmacht'ger Vater"), which leads to a tender duet ("Verlässt die Kirche mich") as Irene enters, closing with a passionate aria by Rienzi ("Ich liebte glühend"). The duet is then resumed, and leads to a second and intensely passionate duet ("Du hier Irene!") between Adriano and Irene. The finale is brief, but full of energy, and is principally choral. The denouement hurries, and the tragedy is reached amid a tumultuous outburst of voices and instruments.

Unlike Wagner's other operas, set melody dominates in "Rienzi," and the orchestra, as in the Italian school, furnishes the accompaniments. We have the regular overture, aria, duet, trio, and concerted finale; but after "Rienzi" we shall observe a change, at last becoming so radical that the composer himself threw aside his first opera as unworthy of performance.

The Flying Dutchman

"Der Fliegende Holländer," romantic opera in three acts, text by the composer, the subject taken from Heinrich Heine's version of the legend, was first produced at Dresden, January 2, 1843, with Mme. Schröder-Devrient and Herr Wachter in the two principal roles. It was also produced in London in 1870 at Drury Lane as "L'Ollandose dannato," by Signor Arditi, with Mlle. Di Murska, Signori Foli, Perotti, and Rinaldini, and Mr. Santley in the leading parts; in 1876, by Carl Rosa as "The Flying Dutchman," an English version; and again in 1877 as "Il Vascello Fantasma." In this country the opera was introduced in its English form by Miss Clara Louise Kellogg in 1886.

Wagner conceived the idea of writing "The Flying Dutchman" during the storm which overtook him on his voyage from Riga to Paris. He says in his Autobiography: "'The Flying Dutchman,' whose intimate acquaintance I had made at sea, continually enchained my fancy. I had become acquainted, too, with Heinrich Heine's peculiar treatment of the legend in one portion of his 'Salon.' Especially the treatment of the delivery of this Ahasuerus of the ocean (taken by Heine from a Dutch drama of the same title) gave me everything ready to use the legend as the libretto of an opera. I came to an understanding about it with Heine himself, drew up the scheme, and gave it to M. Léon Pillet [manager of the Grand Opera], with the proposition that he should have a French libretto made from it for me." Subsequently M. Pillet purchased the libretto direct from Wagner, who

consented to the transaction, as he saw no opportunity of producing the opera in Paris. It was then set by Dietsch as "Le Vaisseau Fantôme," and brought out in Paris in 1842. In the meantime, not discouraged by his bad fortune, Wagner set to work, wrote the German verse, and completed the opera in seven weeks for Dresden, where it was finally performed, as already stated. Unlike "Rienzi," it met with failure both in Dresden and Berlin; but its merits were recognized by Spohr, who encouraged him to persevere in the course he had marked out.

The plot of the opera is very simple. A Norwegian vessel, commanded by Daland, compelled by stress of weather, enters a port not far from her destination. At the same time a mysterious vessel, with red sails and black hull, commanded by the wandering Flying Dutchman, who is destined to sail the seas without rest until he finds a maiden who will be faithful unto death, puts into the same port. The two captains meet, and Daland invites the stranger to his home. The two at last progress so rapidly in mutual favor that a marriage is agreed upon between the stranger and Senta, Daland's daughter. The latter is a dreamy, imaginative girl, who, though she has an accepted lover, Eric, is so fascinated with the legend of the stranger that she becomes convinced she is destined to save him from perdition. When he arrives with her father she recognizes him at once, and vows eternal constancy to him. In the last act, however, Eric appears and reproaches Senta with her faithlessness. The stranger overhears them, and concludes that as she has been recreant to her former lover, so too she will be untrue to him. He decides to leave her; for if he should remain, her penalty would be eternal death. As his mysterious vessel sails away Senta rushes to a cliff, and crying out that her life will be the price of his release, hurls herself into the sea, vowing to be constant to him even in death. The phantom vessel sinks, the sea grows calm, and in the distance the two figures are seen rising in the sunlight never to be parted.

The overture characterizes the persons and situations of the drama, and introduces the motives which Wagner ever

after used so freely, — among them the curse resting upon the Dutchman, the restless motion of the sea, the message of the Angel of Mercy personified in Senta, the personification of the Dutchman, and the song of Daland's crew. The first act opens with an introduction representing a storm, and a characteristic sailors' chorus, followed by an exquisite love-song for tenor ("Mit Gewitter und Sturm"), and a grand scena for the Dutchman ("Die Frist ist um"), which lead up to a melodious duet between the Dutchman and Daland. The act closes with the sailors' chorus as the two vessels sail away.

After a brief instrumental prelude, the second act opens in Daland's home, where the melancholy Senta sits surrounded by her companions, who are spinning. To the whirring accompaniment of the violins they sing a very realistic spinning song ("Summ' und brumm du gutes Mädchen"), interrupted at intervals by the laughter of the girls as they rally Senta upon her melancholy looks. Senta replies with a weird and exquisitely melodious ballad ("Johohae! träfft ihr das Schiff im Meere an"), in which she tells the story of the Flying Dutchman, and anticipates her own destiny. The song is full of intense feeling, and is characterized by a motive which frequently recurs in the opera, and is the key to the whole work. A duet follows between Eric and Senta, the melodious character of which shows that Wagner was not yet entirely freed from Italian influences. A short duet ensues between Senta and her father, and then the Dutchman appears. As they stand and gaze at each other for a long time, the orchestra meanwhile supplying the supposed emotions of each, we have a clue to the method Wagner was afterwards to employ so successfully. A duet between Senta and the Dutchman ("Wie aus der Ferne") and a terzetto with Daland close the act.

The third act opens with another sailors' chorus ("Steuermann, lass die Wacht"), and a brisk dialogue between them and the women who are bringing them provisions. The latter also hail the crew of the Dutchman's vessel, but get no reply until the wind suddenly rises, when they man the vessel and

sing the refrain with which the Dutchman is continually identified. A double chorus of the two crews follows. Senta then appears, accompanied by Eric, who seeks to restrain her from following the stranger in a very dramatic duet ("Wass muss ich hören?"). The finale is made up of sailors' and female choruses, and a trio between Senta, Daland, and the Dutchman, which are woven together with consummate skill, and make a very effective termination to the weird story. There are no points in common between "The Flying Dutchman" and "Rienzi," except that in the former Wagner had not yet clearly freed himself from conventional melody. It is interesting as marking his first step towards the music of the future in his use of motives, his wonderful treatment of the orchestra in enforcing the expression of the text, and his combination of the voices and instrumentation in what he so aptly calls "The Music-Drama."

Tannhäuser

"Tannhäuser und der Sängerkrieg auf Wartburg" ("Tannhäuser and the Singers' Contest at the Wartburg"), romantic opera in three acts, text by the composer, was first produced at the Royal Opera, Dresden, October 20, 1845, with the following cast:

Tannhäuser	Herr Tichatschek.
Wolfram	Herr Mitterwurzer.
Walther	Herr Schloss.
Beterolf	Herr Wachter.
Elizabeth	Frl. Wagner.
Venus	Mme. Schröder-Devrient.

Its first performance in Paris was on March 13, 1861; but it was a failure after three presentations, and was made the butt of Parisian ridicule, even Berlioz joining in the tirade. In England it was brought out in Italian at Covent Garden, May 6, 1876, though its overture was played by the London Philharmonic Orchestra in 1855, Wagner himself leading. Its first performance in New York was on April 4, 1859.

In the Spring of 1842 Wagner returned from Paris to Germany, and on his way to Dresden visited the castle of Wartburg, in the Thuringian Valley, where he first conceived the idea of writing "Tannhäuser." The plot was taken from an old German tradition, which centres about the castle where the landgraves of the thirteenth century instituted peaceful contests between the Minnesingers and knightly poets. Near this castle towers the Venusberg, a dreary elevation, which, according to popular tradition, was inhabited by Holda, the Goddess of Spring. Proscribed by Christianity, she took refuge in its caverns, where she was afterwards confounded with the Grecian Venus. Her court was filled with nymphs and sirens, who enticed those whose impure desires led them to its vicinity, and lured them into the caverns, from which they were supposed never to return. The first act opens in this court, and reveals Tannhäuser, the knight and minstrel, under the sway of Venus. In spite of her fascinations he succeeds in tearing himself away, and we next find him at the castle of Wartburg, the home of Hermann the Landgrave, whose daughter Elizabeth is in love with him. At the minstrel contest he enters into the lists with the other Minnesingers, and, impelled by a reckless audacity and the subtle influence of Venus, sings of the attractions of sensual pleasures. Walter, of the Vogelweide, replies with a song to virtue. Tannhäuser breaks out in renewed sensual strains, and a quarrel ensues. The knights rush upon him with their swords, but Elizabeth interposes and saves his life. He expresses his penitence, makes a pilgrimage to Rome and confesses to the Pope, who replies that, having tasted the pleasures of hell, he is forever damned, and, raising his crosier, adds: "Even as this wood cannot blossom again, so there is no pardon for thee." Elizabeth prays for him in her solitude, but her prayers apparently are of no avail. At last he returns dejected and hopeless, and in his wanderings meets Wolfram, another minstrel, also in love with Elizabeth, to whom he tells the sad story of his pilgrimage. He determines to return to the Venusberg. He hears the voices of the sirens luring him back. Wolfram seeks to detain him, but is power-

less until he mentions the name of Elizabeth, when the sirens vanish and their spells lose their attraction. A funeral procession approaches in the distance, and on the bier is the form of the saintly Elizabeth. He sinks down upon the coffin and dies. As his spirit passes away his pilgrim's staff miraculously bursts out into leaf and blossom, showing that his sins have been forgiven.

The overture to the opera is well known by its frequent performances as a concert number. It begins with the music of the Pilgrims' Chorus, which, as it dies away, is succeeded by the seductive spells of the Venusberg and the voices of the sirens calling to Tannhäuser. As the whirring sounds grow fainter and fainter, the Pilgrims' Song is again heard, and at last closes the overture in a joyous burst of harmony. The first act opens with the scene in the Venusberg, accompanied by the bacchanale music, which was written in Paris by Wagner after the opera was finished and had been performed. It is now known as "the Parisian Bacchanale." It is followed by a voluptuous scene between Tannhäuser and Venus, a long dialogue, during which the hero, seizing his harp, trolls out a song ("Doch sterblich, ach!"), the theme of which has already been given out by the overture, expressing his weariness of her companionship. The second scene transports us to a valley, above which towers the castle of Wartburg. A young shepherd, perched upon a rock, sings a pastoral invocation to Holda ("Frau Holda kam aus dem Berg hervor"), the strains of his pipe, an oboe obbligato, weaving about the stately chorus of the elder Pilgrims ("Zu dir wall' ich, mein Herr und Gott") as they come along the mountain paths from the castle. The scene, which is one of great beauty, closes with the lament of Tannhäuser ("Ach! schwer drückt mich der Sünden Last"), intermingled with the receding song of the Pilgrims, the ringing of church-bells in the distance, and the merry notes of hunters' horns as the Landgrave and his followers approach. The meeting with Tannhäuser leads to an expressive septet, in which Wolfram has a very impressive solo ("Als du in kühnem Sange").

The second act opens in the singers' hall of the Wartburg.

Elizabeth, entering joyfully, greets it in a recitative ("Froh grüss ich dich, geliebter Raum"), which is characterized by a joyous but dignified dramatic appeal, recalling the scenes of her youth. The interview between Tannhäuser and Elizabeth, which follows, gives rise to a long dialogue, closing with a union of the two voices in the charming duet, "Gepriesen sei die Macht." Then follows the grand march and chorus ("Freudig begrüssen wir die edle Halle") announcing the beginning of the song contest. The stirring rhythm and bold, broad outlines of this march are so well known that it is needless to dwell upon it. The scene of the contest is declamatory throughout, and full of animation and spirit; its most salient points being the hymn of Wolfram ("O Himmel lasst dich jetzt erflehen") in honor of ideal love, and Elizabeth's appeal to the knights to spare Tannhäuser ("Zurück von ihm"), which leads up to a spirited septet and choral ensemble closing the act.

In the third act we are once more in the valley of the Wartburg. After a plaintive song by Wolfram ("Wohl wusst' ich hier sie im Gebet zu finden"), the chorus of the returning Pilgrims is heard in the distance, working up to a magnificent crescendo as they approach and cross the stage. Elizabeth, who has been earnestly watching them to find if Tannhäuser be of their number, disappointed, sinks upon her knees and sings the touching prayer ("Allmächt'ge Jungfrau, hör mein Flehen"). As she leaves the scene, Wolfram takes his harp and sings the enchanting fantasy to the evening star ("O, du mein holder Abendstern") — a love song to the saintly Elizabeth. Tannhäuser makes his appearance. A long declamatory dialogue ensues between himself and Wolfram, in which he recites the story of his pilgrimage. The scene is one of extraordinary power, and calls for the highest vocal and dramatic qualities in order to make it effective. From this point on, the tragedy hastens. There is the struggle once more with the sirens, and amid Wolfram's touching appeals and Tannhäuser's exclamations is heard the enticement of the Venus music. But at the name "Elizabeth" it dies away. The mists grow denser as the magic crew dis-

appears, and through them a light is seen upon the Wartburg. The tolling of bells and the songs of mourners are heard as the cortege approaches. As Tannhäuser dies, the Pilgrims' Chorus again rises in ecstasy, closing with a mighty shout of "Hallelujah!" and the curtain falls.

Lohengrin

"Lohengrin," romantic opera in three acts, words by the composer, was first produced at Weimar, August 28, 1850, the anniversary of Goethe's birthday, under the direction of Franz Liszt, and with the following cast of the leading parts:

Lohengrin	Herr Beck.
Telramund	Herr Milde.
King	Herr Hofer.
Elsa	Frau Agathe.
Ortrud	Frl. Fastlinger.

"Lohengrin" was begun in Dresden, and finished there in 1848, just before Wagner was compelled to fly from Saxony for having taken part in the revolution of the following year. Though it manifests a still further advancement in the development of his system, it was far from being composed according to the abstract rules he had laid down. He says explicitly on this point, in his "Music of the Future": "The first three of these poems — 'The Flying Dutchman,' 'Tannhäuser,' and 'Lohengrin' — were written by me, their music composed, and all (with the exception of 'Lohengrin') performed upon the stage, before the composition of my theoretical writings."

The story of Lohengrin, the son of Parsifal, upon which Wagner has based his drama, is taken from many sources, the old Celtic legend of King Arthur, his knights, and the Holy Grail being mixed with the distinctively German legend of a knight who arrives in his boat drawn by a swan. The version used by Wagner is supposed to be told by Wolfram

von Eschenbach, the Minnesinger, at one of the Wartburg contests, and is in substance as follows: Henry I., King of Germany, known as "the Fowler," arrives at Antwerp for the purpose of raising a force to help him expel the Hungarians, who are threatening his dominions. He finds Brabant in a condition of anarchy. Gottfried, the young son of the late Duke, has mysteriously disappeared, and Telramund, the husband of Ortrud, daughter of the Prince of Friesland, claims the dukedom. The claimant openly charges Elsa, sister of Gottfried, with having murdered him to obtain the sovereignty, and she is summoned before the King to submit her cause to the ordeal of battle between Telramund and any knight whom she may name. She describes a champion whom she has seen in a vision, and conjures him to appear in her behalf. After a triple summons by the heralds, he is seen approaching on the Scheldt, in a boat drawn by a swan. Before the combat Lohengrin and Elsa are betrothed, he naming the condition that she shall never question him as to his name or race. She assents, and the combat results in Telramund's defeat and public disgrace.

In the second act the bridal ceremonies occur, prior to which, moved by Ortrud's entreaties, Elsa promises to obtain a reprieve for Telramund from the sentence which has been pronounced against him. At the same time Ortrud takes advantage of her success to instil doubts into Elsa's mind as to her future happiness and the faithfulness of Lohengrin. In the next scene, as the bridal cortege is about to enter the minster, Ortrud claims the right of precedence by virtue of her rank, and Telramund publicly accuses Lohengrin of sorcery. The faith of Elsa, however, is not shaken. The two conspirators are ordered to stand aside, the train enters the church, and Elsa and Lohengrin are united.

The third act opens in the bridal chamber. The seeds of curiosity and distrust which Ortrud has sown in Elsa's mind have ripened, and in spite of her conviction that it will destroy her happiness, she questions Lohengrin with increasing vehemence, at last openly demanding to know his secret. At this juncture Telramund breaks into the apartment with four

followers, intending to take the life of Lohengrin. A single blow of the Knight's sword stretches him lifeless. He then places Elsa in the charge of her ladies and orders them to take her to the presence of the King, whither he also repairs. Compelled by his wife's unfortunate rashness, he discloses himself as the son of Parsifal, Knight of the Holy Grail, and announces that he must now return to its guardianship. His swan once more appears, and as he steps into the boat he bids Elsa an eternal farewell. Before he sails away, however, Ortrud declares to the wondering crowd that the swan is Elsa's brother, whom she has changed into this form, and who would have been released but for Elsa's curiosity. Lohengrin at once disenchants the swan, and Gottfried appears and rushes into his sister's arms. A white dove flies through the air and takes the place of the swan, and Lohengrin sails away as Elsa dies in the embrace of her newly found brother.

The Vorspiel, or prelude, to the opera takes for its subject the descent of the Holy Grail, the mysterious symbol of the Christian faith, and the Grail motive is the key to the whole work. The delicious harmonies which accompany its descent increase in warmth and power until the sacred mystery is revealed to human eyes, and then die away to a pianissimo, and gradually disappear as the angels bearing the holy vessel return to their celestial abode. The curtain rises upon a meadow on the banks of the Scheldt, showing King Henry surrounded by his vassals and retainers. After their choral declaration of allegiance, Telramund, in a long declamatory scena of great power ("Zum Sterben kam der Herzog von Brabant"), tells the story of the troubles in Brabant, and impeaches Elsa. At the King's command, Elsa appears, and in a melodious utterance of extreme simplicity and sweetness, which is called the dream motive ("Einsam in trüben Tagen"), relates the vision of the Knight who is to come to her assistance. The summons of the heralds preludes the climax of the act. Amid natural outcries of popular wonderment Lohengrin appears, and as he leaves his boat, bids farewell to his swan in a strain of delicate beauty ("Nun sei

gedankt, mein lieber Schwan"). The preparations for the combat are made, but before it begins, the motive of warning is sounded by Lohengrin ("Nie sollst du mich befragen"). The finale of the act takes the form of a powerful ensemble, composed of sextet and chorus, and beginning with the prayer of the King ("Mein Herr und Gott, nun ruf' ich Dich").

The second act opens upon a night scene near the palace, which is merry with the wedding festivities, while the discomfited Telramund and Ortrud are plotting their conspiracy without in a long duet ("Erhebe dich, Genossin meiner Schmach"), which introduces new motives of hatred and revenge, as opposed to the Grail motive. In the second scene Elsa appears upon the balcony and sings a love song ("Euch Lüften, die mein Klagen"), whose tenderness and confidence are in marked contrast with the doubts sown in her mind by Ortrud before the scene closes. The third scene is preluded with descriptive sunrise music by the orchestra, followed by the herald's proclamations, interspersed by choral responses, leading up to the bridal-procession music as the train moves on from the palace to the cathedral, accompanied by a stately march and choral strains, and all the artistic surroundings of a beautiful stage pageant. The progress is twice interrupted; first by Ortrud, who asserts her precedence, and second by Telramund, who, in the scena ("Den dort im Glanz"), accuses Lohengrin of sorcery. When Elsa still expresses her faith, the train moves on, and reaches its destination amid the acclamations of the chorus ("Heil, Elsa von Brabant!").

The third act opens in the bridal chamber with the graceful bridal song by Elsa's ladies ("Treulich geführt, ziehet dahin"), whose melodious strains have accompanied many unions, the world over, besides those of Elsa and Lohengrin. The second scene is an exquisite picture of the mutual outpouring of love, at first full of beauty and tenderness, but gradually darkening as Ortrud's insinuations produce their effect in Elsa's mind. Tenderly Lohengrin appeals to her, but in vain; and at last the motive of warning is heard. The fatal questions are asked, the tragedy of Telramund follows,

and all is over. The last scene introduces us once more to the meadow on the Scheldt, where Lohengrin appears before the King and his vassals. In their presence he reveals himself as the son of Parsifal, in a scena of consummate power ("In fernem Land, unnahbar euren Schritten"), wherein the Grail motive reaches its fullest development. It is followed by his touching farewell ("O Elsa! nur ein Jahr an deiner Seite"), the melody of which can hardly be surpassed in dignity and impressiveness. The denouement now hastens, and Lohengrin disappears, to the accompaniment of the Grail motive.

Tristan and Isolde

"Tristan und Isolde," opera in three acts, words by the composer, was first produced at Munich, June 10, 1865, under the direction of Hans von Bülow, with the following cast of characters:

Tristan	Herr Ludwig Schnorr von Carolsfeld.
Kurwenal	Herr Mitterwurzer.
King Mark	Herr Zottmayer.
Isolde	Mme. Schnorr von Carolsfeld.
Brangaena	Mlle. Deinet.

The opera was first produced in New York, December 1, 1886, with the following cast:

Tristan	Herr Niemann.
Kurwenal	Mr. Robinson.
King Mark	Herr Fischer.
Isolde	Frl. Lilli Lehmann.
Brangaena	Frl. Mariann Brandt.

"Tristan and Isolde" was commenced in 1857 and finished in 1859, during the period in which Wagner was engaged upon his colossal work, "The Ring of the Nibelung." As early as the middle of 1852 he had finished the four dramatic poems which comprise the cycle of the latter, and during the next three years he finished the music to "Das Rheingold" and "Die Walküre." In one of his letters he says: "In the

Summer of 1857 I determined to interrupt the execution of my work on the Nibelungen and begin something shorter, which should renew my connection with the stage." The legend of Tristan was selected. It is derived from the old Celtic story of "Tristram and Iseult," the version adopted by Wagner being that of Gottfried of Strasburg, a bard of the thirteenth century, though it must be said he uses it in his own manner, and at times widely departs both from the original and the mediæval poem.

In "Tristan and Isolde" Wagner broke completely loose from all the conventional forms of opera. It has nothing in common with the old style of lyric entertainment. As Hueffer says, in his recent Life of Wagner: "Here is heard for the first time the unimpaired language of dramatic passion intensified by an uninterrupted flow of expressive melody. Here also the orchestra obtains that wide range of emotional expression which enables it, like the chorus of the antique tragedy, to discharge the dialogue of an overplus of lyrical elements without weakening the intensity of the situation, which it accompanies like an unceasing passionate undercurrent." In an opera like this, which is intended to commingle dramatic action, intensity of verse, and the power and charm of the music in one homogeneous whole, the reader will at once observe the difficulty of doing much more than telling of its story, leaving the musical declamation and effect to be inferred from the text. Even Wagner himself in the original title is careful to designate the work "Ein Handlung" (an action).

The vorspiel to the drama is based upon a single motive, which is worked up with consummate skill into various melodic forms, and frequently appears throughout the work. It might well be termed the motive of restless, irresistible passion. The drama opens on board a ship in which the Cornish Knight, Tristan, is bearing Isolde, the unwilling Irish bride, to King Mark of Cornwall. As the vessel is nearing the land, Isolde sends Brangaena to the Knight, who is also in love with her, but holds himself aloof by reason of a blood-feud, and orders him to appear at her side. His refusal turns

Isolde's affection to bitterness, and she resolves that he shall die, and that she will share death with him. She once more calls Tristan, and tells him that the time has come for him to make atonement for slaying her kinsman, Morold. She directs Brangaena to mix a death-potion and invites him to drink with her, but without her knowledge Brangaena has prepared a love-potion, which inflames their passions beyond power of restraint. Oblivious of the landing, the approach of the royal train, and all that is going on about them, they remain folded in mutual embrace.

The second act opens in Cornwall, in a garden which leads to Isolde's chamber, she being already wedded to King Mark. With Brangaena she is waiting for Tristan. The King goes out upon a night hunt, and no sooner has he disappeared than Isolde gives the signal for his approach, while Brangaena goes to her station to watch. The second scene is a most elaborate love-duet between the guilty pair, the two voices at first joining ("Bist du mein? Hab' ich dich wieder?"). A passionate dialogue ensues, and then the two voices join again ("O sink' hernieder, Nacht der Liebe"). After a brief dialogue Brangaena's warning voice is heard. Absorbed in each other, they pay no heed, and once more they join in the very ecstasy of passion, so far as it can be given musical form, in the finale of the duet ("O süsse Nacht! Ew'ge Nacht! Hehr erhabne Liebes-Nacht"). The treachery of Sir Melot, Tristan's pretended friend, betrays the lovers to the King. Tristan offers no explanations, but touched by the King's bitter reproaches provokes Sir Melot to combat and allows himself to be mortally wounded.

The third act opens in Brittany, whither Kurwenal, Tristan's faithful henchman, has taken him. A shepherd lad watches from a neighboring height to announce the appearance of a vessel, for Kurwenal has sent for Isolde to heal his master's wound. At last the stirring strains of the shepherd's pipe signal her coming. In his delirious joy Tristan tears the bandages from his wounds, and has only strength enough left to call Isolde by name and die in her arms. A second vessel is seen approaching, bearing King Mark and

his men. Thinking that his design is hostile, Kurwenal attempts to defend the castle, but is soon forced to yield, and dies at the feet of his master. The King exclaims against his rashness, for since having heard Brangaena's story of the love-potion he had come to give his consent to the union of the lovers. Isolde, transfixed with grief, sings her last farewell to her lover ("Mild und leise wie er lächelt"), and expires on his body. The dying song is one of great beauty and pathos, and sadly recalls the passion of the duet in the second act, as Isolde's mournful strains are accompanied in the orchestra by the sweetly melodious motives which had been heard in it, the interweaving of the two also suggesting that in death the lovers have been reunited.

The Mastersingers of Nuremburg.

"Die Meistersinger von Nürnberg," comic opera in three acts, words by the composer, was first produced at Munich, June 21, 1868, under the direction of Hans von Bülow, with the following cast:

Hans Sachs	Herr Betz.
Walter	Herr Nachbauer.
Beckmesser	Herr Hölzel.
David	Herr Schlosser.
Eva	Mlle. Mallinger.
Magdalena	Mme. Dietz.

The opera was first produced in New York, January 4, 1885, upon which occasion Emil Fischer was the Hans Sachs.

The plan of "The Mastersingers" was conceived about the same time as that of "Lohengrin," during the composer's stay at Marienbad, and occupied his attention at intervals for twenty years, for it was not finished until 1867. As is clearly apparent both from its music and text, it was intended as a satire upon the composer's critics, who had charged that he was incapable of writing melody. It is easy to see that these critics are symbolized by the old pedant Beckmesser, and that in Walter we have Wagner himself. When he is

first brought in contact with the Mastersingers, and one of their number, Kothner, asks him if he gained his knowledge in any school, he replies, "The wood before the Vogelweid, 't was there I learnt my singing"; and again he answers:

"What winter night,
What wood so bright,
What book and nature brought me,
What poet songs of magic might
Mysteriously have taught me,
On horses' tramp,
On field and camp,
On knights arrayed
For war parade,
My mind its powers exerted."

The story is not only one of love as between Walter and Eva, but of satirical protest as between Walter and Beckmesser, and the two subjects are illustrated not only with delicate fancy but with the liveliest of humor. The work is replete with melody. It has chorales, marches, folk-songs, duets, quintets, ensembles, and choruses, and yet the composer does not lose sight of his theories; for here we observe as characteristic a use of motives and as skilful a combination of them as can be found in any of his works. Thoroughly to comprehend the story, it is necessary to understand the conditions one had to fulfil before he could be a "mastersinger." First of all he must master the "Tabulatur," which included the rules and prohibitions. Then he must have the requisite acquaintance with the various methods of rhyming verse, and with the manner of fitting appropriate music to it. One who had partially mastered the Tabulatur was termed a "scholar"; the one who had thoroughly learned it, a "schoolman"; the one who could improvise verses, a "poet"; and the one who could set music to his verses, a "mastersinger." In the test there were thirty-three faults to be guarded against; and whenever the marker had chalked up seven against the candidate, he was declared to have oversung himself and lost the coveted honor.

The vorspiel is a vivid delineation of mediæval German

life, full of festive pomp, stirring action, glowing passion, and exuberant humor. The first act opens in the Church of St. Katherine, at Nuremberg, with the singing of a chorale to organ accompaniment. During the chorale and its interludes a quiet love scene is being enacted between Eva, daughter of the wealthy goldsmith, Veit Pogner, and Walter von Stolzing, a noble young Knight. The attraction is mutual. Eva is ready to become his bride, but it is necessary that her husband should be a mastersinger. Rather than give up the hand of the fair Eva, Walter, short as the time is, determines to master the precepts and enter the lists. As Eva and her attendant, Magdalena, leave the church, the apprentices enter to arrange for the trial, among them David, the friskiest of them all, who is in love with Magdalena. He volunteers to give Walter some instructions, but they do not avail him much in the end, for the lesson is sadly disturbed by the gibes of the boys, in a scene full of musical humor. At last Pogner and Beckmesser, the marker, who is also a competitor for Eva's hand, enter from the sacristy. After a long dialogue between them the other masters assemble, Hans Sachs, the cobbler-bard, coming in last. After calling the roll, the ceremonies open with a pompous address by Pogner ("Das schöne Fest, Johannis-Tag"), in which he promises the hand of Eva, "with my gold and goods beside," to the successful singer on the morrow, which is John the Baptist's Day. After a long parley among the gossiping masters, Pogner introduces Walter as a candidate for election. He sings a charming song ("So rief der Lenz in den Wald"), and as he sings, the marker, concealed behind a screen, is heard scoring down the faults. When he displays the slate it is found to be covered with them. The masters declare him outsung and rejected, but Hans Sachs befriends him, and demands he shall have a chance for the prize.

The second act discloses Pogner's house and Sachs's shop. The apprentices are busy putting up the shutters, and are singing as they work. Walter meets Eva and plots an elopement with her, but Sachs prevents them from carrying out their rash plan. Meanwhile Beckmesser makes his appear-

ance with his lute for the purpose of serenading Eva and rehearsing the song he is to sing for the prize on the morrow. As he is about to sing, Sachs breaks out into a rollicking folk-song ("Jerum, jerum, halla, halla, he!"), in which he sings of Mother Eve and the troubles she had after she left Paradise, for want of shoes. At last he allows Beckmesser a hearing, provided he will permit him to mark the faults with his hammer upon the shoe he is making. The marker consents, and sings his song ("Den Tag seh' ich erscheinen"), accompanied with excruciating roulades of the old-fashioned conventional sort; but Sachs knocks so often that his shoe is finished long before Beckmesser's song. This is his first humiliation. Before the act finishes he is plunged into still further trouble, for David suspects him of designs upon Magdalena, and a general quarrel ensues.

The third act opens upon a peaceful Sunday-morning scene in the sleepy old town, and shows us Sachs sitting in his armchair at the window reading his Bible, and now and then expressing his hopes for Walter's success, as the great contest is soon to take place. At last he leans back, and after a brief meditation commences a characteristic song ("Wahn! wahn! Ueberall wahn!"). A long dialogue ensues between him and Walter, and then as Eva, David, Magdalena, and Beckmesser successively enter, the scene develops into a magnificent quintet, which is one of the most charming numbers in the opera. The situation then suddenly changes. The stage setting represents an open meadow on the banks of the Pegnitz. The river is crowded with boats. The plain is covered with tents full of merrymakers. The different guilds are continually arriving. A livelier or more stirring scene can hardly be imagined than Wagner has here pictured, with its accompaniment of choruses by the various handicraftsmen, their pompous marches, and the rural strains of town pipers. At last the contest begins. Beckmesser attempts to get through his song and dismally fails. Walter follows him with the beautiful prize-song ("Morgenlich leuchtend in rosigem Schein"). He wins the day and the hand of Eva. Exultant Sachs trolls out a lusty lay ("Verachtet mir der

Meister nicht"), and the stirring scene ends with the acclamations of the people ("Heil, Sachs! Hans Sachs! Heil Nürnberg's Theurem Sachs").

The Ring of the Nibelung

"Der Ring des Nibelungen," trilogy, the subject taken from the Nibelungen Lied and freely adapted by the composer, was first conceived by Wagner during the composition of "Lohengrin." The four dramatic poems which constitute the cycle were written as early as 1852, which will correct the general impression that this colossal work was projected during the closing years of his life. On the contrary, it was the product of his prime. Hueffer, in his biographical sketch of Wagner, says that he hesitated between the historical and mythical principles as the subjects of his work, — Frederick the First representing the former, and Siegfried, the hero of Teutonic mythology, the latter. Siegfried was finally selected. "Wagner began at once sketching the subject, but gradually the immense breadth and grandeur of the old types began to expand under his hands, and the result was a trilogy, or rather tetralogy, of enormous dimensions, perhaps the most colossal attempt upon which the dramatic muse has ventured since the times of Æschylus." The trilogy is really in four parts, — "Das Rheingold" (The Rhinegold); "Die Walküre" (The Valkyrie); "Siegfried"; and "Die Götterdämmerung" (The Twilight of the Gods), "The Rhinegold" being in the nature of an introduction to the trilogy proper, though occupying an evening for its performance. Between the years 1853 and 1856 the composer wrote the music of "The Rhinegold" and the whole of "The Valkyrie"; and then, as he says himself, wishing to keep up his active connection with the stage, he interrupted the progress of the main scheme, and wrote "Tristan and Isolde," which occupied him from 1857 to 1859. During its composition, however, he did not entirely neglect the trilogy. In the Autumn of 1856 he began "Siegfried," the composition of which was

not finished until 1869, owing to many other objects which engaged his attention during this period, one of which was the composition of "The Mastersingers," which he wrote at intervals between 1862 and 1867. From the latter year until 1876, when the trilogy was produced at Baireuth, he gave himself wholly to the work of completing it and preparing it for the stage.

Prior to the production of the completed work, separate parts of it were given, though Wagner strongly opposed it. "The Rhinegold," or introduction, came to a public dress rehearsal at Munich, September 22, 1869, and "The Valkyrie" was performed in a similar manner in the same city, June 26, 1870, with the following cast:

Wotan	Herr Kindermann.
Siegmund	Herr Vogl.
Hunding	Herr Bauserwein.
Brünnhilde	Frl. Stehle.
Sieglinde	Frau Vogl.
Fricka	Frl. Kauffmann.

The "Siegfried" and "Götterdämmerung," however, were not given until the entire work was performed in 1876. Upon the completion of his colossal task Wagner began to look about him for the locality, theatre, artists, and materials suitable for a successful representation. In the circular which he issued, narrating the circumstances which led up to the building of the Baireuth opera house, he says: "As early as the Spring of 1871 I had, quietly and unnoticed, had my eye upon Baireuth, the place I had chosen for my purpose. The idea of using the Margravian Opera House was abandoned so soon as I saw its interior construction. But yet the peculiar character of that kindly town and its site so answered my requirements, that during the wintry latter part of the Autumn of the same year I repeated my visit, — this time, however, to treat with the city authorities. . . . An unsurpassably beautiful and eligible plat of ground at no great distance from the town was given me on which to build the proposed theatre. Having come to an understanding as to its erection with a man of approved inventive genius, and of rare expe-

rience in the interior arrangement of theatres, we could then intrust to an architect of equal acquaintance with theatrical building the further planning and the erection of the provisional structure. And despite the great difficulties which attended the arrangements for putting under way so unusual an undertaking, we made such progress that the laying of the corner-stone could be announced to our patrons and friends for May 22, 1872." The ceremony took place as announced, and was made still further memorable by a magnificent performance of Beethoven's Ninth or Choral Symphony, the chorus of which, the "Ode to Joy," was sung by hundreds of lusty German throats. In addition to the other contents of the stone, Wagner deposited the following mystic verse of his own:

"I bury here a secret deep,
For centuries long to lie concealed;
Yet while this stone its trust shall keep,
To all the secret stands revealed."

He also made an eloquent address, setting forth the details of the plans and the purposes of the new temple of art. The undertaking was now fairly inaugurated. The erratic King of Bavaria had from the first been Wagner's steadfast friend and munificent patron; but not to him alone belongs the credit of the colossal project and its remarkable success. When Wagner first made known his views, other friends, among them Tausig, the eminent pianist, at once devoted themselves to his cause. In connection with a lady of high rank, Baroness von Schleinitz, he proposed to raise the sum of three hundred thousand thalers by the sale of patronage shares at three hundred thalers each, and had already entered upon the work when his death for the time dashed Wagner's hopes. Other friends, however, now came forward. An organization for the promotion of the scheme, called the "Richard Wagner Society," was started at Mannheim. Notwithstanding the ridicule which it excited, another society was formed at Vienna. Similar societies began to appear in all the principal cities of Germany, and they found imitators in Milan, Pesth, Brussels, London, and New York. Shares were taken so rapidly that the success of the undertaking was no

longer doubtful. Meanwhile the theatre itself was under construction. It combined several peculiarities, one of the most novel of which was the concealment of the orchestra by the sinking of the floor, so that the view of the audience could not be interrupted by the musicians and their movements. Private boxes were done away with, the arrangement of the seats being like that of an ancient amphitheatre, all of them facing the stage. Two prosceniums were constructed which gave an indefinable sense of distance to the stage-picture. To relieve the bare side walls, a row of pillars was planned, gradually widening outward and forming the end of the rows of seats, thus having the effect of a third proscenium. The stage portion of the theatre was twice as high as the rest of the building, for all the scenery was both raised and lowered, the incongruity between the two parts being concealed by a *façade* in front. "Whoever has rightly understood me," says Wagner, "will readily perceive that architecture itself had to acquire a new significance under the inspiration of the genius of Music, and thus that the myth of Amphion building the walls of Thebes by the notes of his lyre has still a meaning."

The theatre was completed in 1876, and in the month of August (13–16) Wagner saw the dream of his life take the form of reality. He had everything at his command, — a theatre specially constructed for his purpose; a stage which in size, scenery, mechanical arrangements, and general equipment, had not then its equal in the world; an array of artists the best that Europe could produce; an orchestra almost literally composed of virtuosi. The audience which gathered at these performances — composed of princes, illustrious men in every department of science and culture, and prominent musicians from all parts of the world — was one of which any composer might have been proud, while the representation itself marked an epoch in musical history, and promulgated a new system of laws which have more or less dominated operatic composition ever since.

The casts of the various portions of the trilogy upon this memorable occasion were as follows:

Das Rheingold (Prelude)

Wotan	Herr Betz.
Donner	Herr Gura.
Froh	Herr Unger.
Loge	Herr Vogl.
Fasolt	Herr Eilers.
Fafner	Herr von Reichenberg.
Alberich	Herr Hill.
Mime	Herr Schlosser.
Fricka	Frau von Grün-Sadler.
Freia	Frl. Haupt.
Erda	Frau Jäida.
Woglinde	Frl. Lilli Lehmann.
Wellgunde	Frl. Marie Lehmann.
Flosshilde	Frl. Lammert.

Gods

Giants

Nibelungs

Goddesses

Rhine-daughters

Die Walküre

Siegmund	Herr Niemann.
Hunding	Herr Niering.
Wotan	Herr Betz.
Sieglinde	Frl. Schefzky.
Brünnhilde	Frau Friedrich-Materna.
Fricka	Frau von Grün-Sadler.

Siegfried

Siegfried	Herr Unger.
Mime	Herr Schlosser.
Der Wanderer	Herr Betz.
Alberich	Herr Hill.
Fafner	Herr von Reichenberg.
Erda	Frau Jäida.
Brünnhilde	Frau Friedrich-Materna.

Die Götterdämmerung

Siegfried	Herr Unger.
Gunther	Herr Gura.
Hagen	Herr von Reichenberg.
Alberich	Herr Hill.
Brünnhilde	Frau Friedrich-Materna.
Gutrune	Frl. Weckerlin.
Waltraute	Frau Jäida.

The motive of the drama turns upon the possession of a ring of magic qualities, made of gold stolen from the Rhine-

daughters by Alberich, one of the Nibelungs, who dwelt in Nebelheim, the place of mists. This ring, the symbol of all earthly power, was at the same time to bring a curse upon all who possessed it. Wotan, of the race of the gods, covetous of power and heedless of the curse which follows it, obtained the ring from Alberich by force and cunning, and soon found himself involved in calamity from which there was no apparent escape. He himself could not expiate the wrong he had done, nor could he avert the impending doom, the "twilight" of the gods, which was slowly and surely approaching. Only a free will, independent of the gods, and able to take upon itself the fault, could make reparation for the deed. At last he yields to despair. His will is broken, and instead of fearing the inevitable doom he courts it. In this sore emergency the hero appears. He belongs to an heroic race of men, the Volsungs. The unnatural union of the twins, Siegmund and Sieglinde, born of this race, produces the real hero, Siegfried. The parents pay the penalty of incest with their lives; but Siegfried remains, and Wotan watches his growth and magnificent development with eager interest. Siegfried recovers the ring from the giants, to whom Wotan had given it, by slaying a dragon which guarded the fatal treasure. Brünnhilde, the Valkyrie, Wotan's daughter, contrary to his instructions, had protected Siegmund in a quarrel which resulted in his death, and was condemned by the irate god to fall into a deep sleep upon a rock surrounded by flames, where she was to remain until a hero should appear bold enough to break through the wall of fire and awaken her. Siegfried rescues her. She wakens into the full consciousness of passionate love, and yields herself to the hero, who presents her with the ring, but not before it has worked its curse upon him, so that he, faithless even in his faithfulness, wounds her whom he deeply loves, and drives her from him. Meanwhile Gunther, Gutrune, and their half-brother Hagen conspire to obtain the ring from Brünnhilde and to kill Siegfried. Through the agency of a magic draught he is induced to desert her, after once more getting the ring. He then marries Gutrune. The curse soon reaches its con-

summation. One day, while traversing his favorite forests on a hunting expedition, he is killed by Hagen, with Gunther's connivance. The two murderers then quarrel for the possession of the ring, and Gunther is slain. Hagen attempts to wrest it from the dead hero's finger, but shrinks back terrified as the hand is raised in warning. Brünnhilde now appears, takes the ring, and proclaims herself his true wife. She mounts her steed, and dashes into the funeral pyre of Siegfried after returning the ring to the Rhine-daughters. This supreme act of immolation forever breaks the power of the gods, as is shown by the blazing Walhalla in the sky; but at the same time justice has been satisfied, reparation has been made for the original wrong, and the free will of man becomes established as a human principle.

Such are the outlines of this great story, which will be told more in detail when we come to examine the component parts of the trilogy. Dr. Ludwig Nohl, in his admirable sketch of the Nibelungen poem, as Wagner adapted it, gives us a hint of some of its inner meanings in the following extract: "Temporal power is not the highest destiny of a civilizing people. That our ancestors were conscious of this is shown in the fact that the treasure, or gold and its power, was transformed into the Holy Grail. Worldly aims give place to spiritual desires. With this interpretation of the Nibelungen myth, Wagner acknowledged the grand and eternal truth that this life is tragic throughout, and that the will which would mould a world to accord with one's desires can finally lead to no greater satisfaction than to break itself in a noble death. . . . It is this conquering of the world through the victory of self which Wagner conveys as the highest interpretation of our national myths. As Brünnhilde approaches the funeral pyre to sacrifice her life, the only tie still uniting her with the earth, to Siegfried, the beloved dead, she says:

> 'To the world I will give now my holiest wisdom;
> Not goods, nor gold nor godlike pomp,
> Not house, nor lands, nor lordly state,
> Not wicked plottings of crafty men,
> Not base deceits of cunning law, —
> But, blest in joy and sorrow, let only love remain.'"

We now proceed to the analysis of the four divisions of the work, in which task, for obvious reasons, it will be hardly possible to do more than sketch the progress of the action, with allusions to its most striking musical features. There are no set numbers, as in the Italian opera; and merely to designate the leading motives and trace their relation to each other, to the action of the *dramatis personæ*, and to the progress of the four movements, not alone towards their own climaxes but towards the ultimate denouement, would necessitate far more space than can be had in a work of this kind.

Das Rheingold

The orchestral prelude to "The Rhinegold" is based upon a single figure, the Rhine motive, which in its changing developments pictures the calm at the bottom of the Rhine and the undulating movement of the water. The curtain rises and discloses the depths of the river, from which rise rugged ridges of rock. Around one of these, upon the summit of which glistens the Rhinegold, Woglinde, a Rhine-daughter, is swimming. Two others, Wellgunde and Flosshilde, join her; and as they play about the gleaming gold, Alberich, a dwarf, suddenly appears from a dark recess and passionately watches them. As they are making sport of him, his eye falls upon the gold and he determines to possess it. They make light of his threat, informing him that whoever shall forge a ring of this gold will have secured universal power, but before he can obtain that power he will have to renounce love. The disclosure of the secret follows a most exultant song of the Undines ("Rheingold! leuchtende Lust! wie lachst du so hell und hehr!"). In the announcement made by them the motive of the ring also occurs. The Rhine-daughters, who have fancied that Alberich will never steal the gold because he is in love with them, are soon undeceived, for he curses love, and snatches the gold and makes off with it, pursued by the disconsolate maidens, whose song changes into a sad minor,

leading up to the next scene. As they follow him into the dark depths the stream sinks with them and gives place to an open district with a mountain in the background, upon which is the glistening Walhalla, which the giants have just built for the gods. Wotan and Fricka are discovered awakening from sleep and joyfully contemplating it, the latter, however, with much apprehension lest the giants shall claim Freia, the goddess of love, whom Wotan has promised to them as the reward for their work. Loge, the god of fire, however, has agreed to obtain a ransom for her. He has searched the world over, but has been unable to find anything that can excel in value or attraction the charm of love. As the gods are contemplating their castle Loge appears, and in a scene of great power, accompanied by music which vividly describes the element he dominates ("Immer ist Undank Loge's Lohn"), he narrates the tidings of his failure. The giants, however, have heard the story of the Rhinegold, and as they carry off the weeping Freia agree to release her whenever the gods will give to them the precious and all-powerful metal. As love departs, the heavens become dark and sadness overcomes the gods. They grow suddenly old and decrepit. Fricka totters and Wotan yields to despair. Darkness and decay settle down upon them. The divine wills are broken, and they are about to surrender to what seems approaching dissolution, when Wotan suddenly arouses himself and determines to go in quest of the all-powerful gold. Loge accompanies him, and the two enter the dark kingdom of the gnomes, who are constantly at work forging the metals. By virtue of his gold Alberich has already made himself master of all the gnomes, but Wotan easily overpowers him and carries him off to the mountain. The Nibelung, however, clings to his precious gold, and a struggle ensues for it. In spite of his strength and the power the ring gives to him it is wrenched from him, and the victorious Wotan leaves him free to return to his gloomy kingdom. Infuriated with disappointment over his loss and rage at his defeat, Alberich curses the ring and invokes misfortune upon him who possesses it. "May he who has it not, covet it with rage," cries

the dwarf, "and may he who has it, retain it with the anguish of fear"; and with curse upon curse he disappears. Now that he has the ring, Wotan is unwilling to give it up. The other gods implore him to do so, and the giants demand their ransom. He remains inflexible; but at last Erda, the ancient divinity, to whom all things are known, past, present, and future, appears to Wotan and warns him to surrender the ring. She declares that all which exists will have an end, and that a night of gloom will come upon the gods. So long as he retains the ring a curse will follow it. Her sinister foreboding so alarms him that at last he abandons the gold. Youth, pride, and strength once more return to the gods.

The grand closing scene of the prelude now begins. Wotan attempts to enter Walhalla, but it is veiled in oppressive mist and heavy clouds. The mighty Donner, accompanied by Froh, climbs a high rock in the valley's slope and brandishes his hammer, summoning the clouds about him. From out their darkness its blows are heard descending upon the rock. Lightning leaps from them, and thunder-crashes follow each other with deafening sounds. The rain falls in heavy drops. Then the clouds part, and reveal the two in the midst of their storm-spell. In the distance appears Walhalla bathed in the glow of the setting sun. From their feet stretches a luminous rainbow across the valley to the castle, while out from the disappearing storm comes the sweet rainbow melody. Froh sings, "Though built lightly it looks, fast and fit is the Bridge." The gods are filled with delight, but Wotan gloomily contemplates the castle as the curse of the ring recurs to him. At last a new thought comes in his mind. The hero who will make reparation is to come from the new race of mortals of his own begetting. The thought appears in the sword motive, and as its stately melody dies away, Wotan rouses from his contemplation and hails Walhalla with joy as "a shelter from shame and harm." He takes Fricka by the hand, and leading the way, followed by Froh, Freia, Donner, and Loge, the last somewhat reluctantly, the gods pass over the rainbow bridge and enter Walhalla, bathed in the light of the setting sun and accompanied by the strains

of a majestic march. During their passage the plaintive song of the Rhine-daughters mourning their gold comes up from the depths. Wotan pauses a moment and inquires the meaning of the sounds, and bids Loge send a message to them that the treasure shall "gleam no more for the maids." Then they pass laughingly and mockingly on through the splendor to Walhalla. The sad song still rises from the depths of the Rhine, but it is overpowered by the strains of the march, and pealing music from the castle. The curtain falls upon their laments, and the triumphant entrance of the gods into their new home.

Die Walküre

In "Die Walküre," the human drama begins. Strong races of men have come into existence, and Wotan's Valkyries watch over them, leading those who fall in battle to Walhalla, where, in the gods' companionship, they are to pass a glorious life. According to the original legend, Wotan blessed an unfruitful marriage of this race by giving the pair an apple of Hulda to eat, and the twins, Siegmund and Sieglinde, were the result of the union. When the first act opens, Siegmund has already taken a wife and Sieglinde has married the savage warrior Hunding, but neither marriage has been fruitful. It is introduced with an orchestral prelude representing a storm. The pouring of the rain is audible among the violins and the rumbling of the thunder in the deep basses. The curtain rises, disclosing the interior of a rude hut, its roof supported by the branches of an ash-tree whose trunk rises through the centre of the apartment. As the tempest rages without, Siegmund rushes in and falls exhausted by the fire. Attracted by the noise, Sieglinde appears, and observing the fallen stranger bends compassionately over him and offers him a horn of mead. As their eyes meet they watch each other with strange interest and growing emotion. While thus mutually fascinated, Hunding enters and turns an inquiring look upon Sieglinde. She explains that he is a guest worn out with

fatigue and seeking shelter. Hunding orders a repast and Siegmund tells his story. Vanquished in combat by a neighboring tribe, some of whose adherents he had slain, and stripped of his arms, he fled through the storm for refuge. Hunding promises him hospitality, but challenges him to combat on the morrow, for the victims of Siegmund's wrath were Hunding's friends. As Sieglinde retires at Hunding's bidding, she casts a despairing, passionate look at Siegmund, and tries to direct his attention to a sword sticking in the ash-tree, but in vain. Hunding warns her away with a significant look, and then taking his weapons from the tree leaves Siegmund alone. The latter, sitting by the fire, falls into dejection, but is soon roused by the thought that his sire had promised he should find the sword Nothung in his time of direst need. The dying fire shoots out a sudden flame, and his eye lights upon its handle, illuminated by the blaze. The magnificent sword-melody is sounded, and in a scene of great power he hails it and sings his love for Sieglinde, whom now he can rescue. As the fire and the song die away together, Sieglinde reappears. She has drugged Hunding into a deep sleep, and in an exultant song tells Siegmund the story of the sword. They can be saved if he is strong enough to wrench it from the trunk of the ash. He recognizes his sister and folds her passionately in his arms. The storm has passed, and as the moonlight floods the room he breaks out in one of the loveliest melodies Wagner has ever written, the Spring song ("Winterstürme wichen dem Wonnemond"), a song of love leading to the delights of Spring; and Sieglinde in passionate response declares, "Thou art the Spring for which I longed in Winter's frosty embrace." The recognition is mutual, not alone of brother and sister but of lover and mistress, — the union which is destined to beget Siegfried, the hero. Seizing her in his arms, Siegmund disappears with her into the depths of the forest, and the curtain falls.

The second act opens in the mountains of the gods, and discloses Wotan with spear in hand in earnest converse with Brünnhilde, his daughter, who is arrayed in the armor of a Valkyrie. He tells her of the approaching combat, and bids

her award the victory to Siegmund the Volsung, beloved of the gods. As she disappears among the rocks, shouting the weird cry of the Valkyries, the jealous Fricka, protector of marriage vows, comes upon the scene in a chariot drawn by rams. A stormy dialogue occurs between them, Fricka demanding the death of Siegmund as compensation for the wrong done to Hunding. Wotan at last is overcome, and consents that the Valkyries shall conduct him to Walhalla. As he yields, Brünnhilde's jubilant song is heard on the heights, and Wotan summons her and announces his changed decision. Siegmund must perish. As he stalks gloomily away among the rocks, Brünnhilde falls into deep dejection, and turns away moaning: "Alas! my Volsung! Has it come to this, — that faithless the faithful must fail thee?" As she enters a cave for her horse, the fugitives Siegmund and Sieglinde hurriedly approach, pursued by the infuriated Hunding. They stop to rest, and Sieglinde falls exhausted in his arms. The scene is marked by alternations of passionate love and fear, hope on the one side, despair on the other, vividly portrayed in the instrumentation. As the music dies away and Sieglinde rests insensible in his arms, Brünnhilde, with deep melancholy in her visage, shows herself to Siegmund. In reply to his question, "Who art thou?" she answers, "He who beholds me, to death in the battle is doomed. I shall lead thee to Walhalla." Eagerly he asks, "Shall I find in Walhalla my own father Wälse?" and she answers, "The Volsung shall find his father there." With passionate earnestness he asks, "Shall Siegmund there embrace Sieglinde?" The Valkyrie replies, "The air of earth she still must breathe. Sieglinde shall not see Siegmund there." Siegmund furiously answers, "Then farewell to Walhalla! Where Sieglinde lives, in bliss or blight, there Siegmund will also tarry," and raises his sword over his unconscious sister. Moved by his great love and sorrow, Brünnhilde for the first time is swayed by human emotions, and exultantly declares, "I will protect thee." Hunding's horn sounds in the distance, and soon is heard his defiant challenge to battle. Siegmund rushes to the top of one of the cloudy summits, and the clash of their arms re-

sounds in the mists. A sudden gleam of light shows Brünnhilde hovering over Siegmund, and protecting him with her shield. As he prepares himself to deal a deadly thrust at Hunding, the angry Wotan appears in a storm-cloud and interposes his spear. Siegmund's sword is shivered to pieces. Hunding pierces his disarmed enemy, and he falls mortally wounded. Brünnhilde lifts the insensible Sieglinde upon her steed and rides away with her. Wotan, leaning upon his spear, gazes sorrowfully at the dying Volsung, and then turning to Hunding, so overcomes him with his contemptuous glance that he falls dead at his feet. " But Brünnhilde, woe to the traitor. Punishment dire is due to her treason. To horse, then. Let vengeance speed swiftly." And mounting his steed he disappears amid thunder and lightning.

The last act opens in a rocky glen filled with the Valkyries calling to each other from summit to summit with wild cries as they come riding through the clouds after the combat, bearing the dead bodies of the warriors on their saddles. The scene is preluded with an orchestral number, well known in the concert-room as the " Ride of the Valkyries," which is based upon two motives, the Valkyries' call and the Valkyrie melody. In picturesque description of the rush and dash of steeds, amid which are heard the wild cries of the sisters, " The Ride " is vividly descriptive. Brünnhilde arrives among the exultant throng in tears, bearing Sieglinde with her. She gives her the fragments of Siegmund's sword, and appeals to the other Valkyries to save her. She bids Sieglinde live, for " thou art to give birth to a Volsung," and to keep the fragments of the sword. " He that once brandishes the sword, newly welded, let him be named Siegfried, the winner of victory." Wotan's voice is now heard angrily shouting through the storm-clouds, and calling upon Brünnhilde, who vainly seeks to conceal herself among her sisters. He summons her forth from the group, and she comes forward meekly but firmly and awaits her punishment. He taxes her with violating his commands; to which she replies, " I obeyed not thy order, but thy secret wish." The answer does not avail, and he condemns her to sleep by the wayside, the victim of the

first who passes. She passionately pleads for protection against dishonor, and the god consents. Placing her upon a rocky couch and kissing her brow, he takes his farewell of her in a scene which for majestic pathos is deeply impressive. One forgets Wotan and the Valkyrie. It is the last parting of an earthly father and daughter, illustrated with music which is the very apotheosis of grief. He then conjures Loge, the god of fire; and as he strikes his spear upon the rock, flames spring up all about her. Proudly he sings in the midst of the glare: —

"Who fears the spike
Of my spear to face,
He will not pierce the planted fire," —

a melody which is to form the motive of the hero Siegfried in the next division of the work — and the curtain falls upon a scene of extraordinary power, beauty, and majesty.

Siegfried

The second division of the tragedy, " Siegfried," might well be called an idyl of the forest. Its music is full of joyousness and delight. In place of the struggles of gods and combats of fierce warriors, the wild cries of Valkyries and the blendings of human passions with divine angers, we have the repose and serenity of nature, and in the midst of it all appears the hero Siegfried, true child of the woods, and as full of wild joyousness and exultant strength as one of the fauns or satyrs. It is a wonderful picture of nature, closing with an ecstatic vision of love.

After the death of Siegmund, Sieglinde takes refuge in the depths of the forest, where she gives birth to Siegfried. In her dying moments she intrusts him to Mime, who forged the ring for Alberich when he obtained possession of the Rhinegold. The young hero has developed into a handsome, manly stripling, who dominates the forest and holds its wild animals subject to his will. He calls to the birds and they answer him. He chases the deer with leaps as swift as their own.

He seizes the bear and drags him into Mime's hut, much to the Nibelung's alarm. But while pursuing the wild, free life in the forest, he has dreams of greater conquests than those over nature. Heroic deeds shape themselves in his mind, and sometimes they are illuminated with dim and mysterious visions of a deeper passion. In his interviews with Mime he questions him about the world outside of the forest, its people and their actions. He tires of the woods, and longs to get away from them. Mime then shows him the fragments of his father's sword, which had been shattered upon Wotan's spear, the only legacy left her son by Sieglinde, and tells him that nothing can withstand him who can weld them together again. Mime had long tried to forge a sword for Siegfried, but they were all too brittle, nor had he the skill to weld together the fragments of Siegmund's sword, Nothung. The only one who can perform that task is the hero without fear. One day Siegfried returns from a hunting expedition and undertakes it himself. He files the fragments into dust and throws it into the crucible, which he places on the fire of the forge. Then while blowing the bellows he sings a triumphant song ("Nothung! Nothung! neidliches Schwert"), which anticipates the climax towards which all the previous scenes have led. As he sings at his work Mime cogitates how he shall thwart his plans and get possession of the sword. He plots to have him kill Fafner, the giant, who has changed himself into a dragon, for the more effectual custody of the Rhine-treasure and the ring. Then when Siegfried has captured the treasure he will drug him with a poisoned drink, kill him with the sword, and seize the gold. Siegfried pours the melted steel into a mould, thrusts it into the water to cool, and then bursts out into a new song, accompanied by anvil blows, as he forges and tempers it, the motive of which has already been heard in the "Rhinegold" prelude, when Alberich made his threat. While Mime quietly mixes his potion, Siegfried fastens the hilt to his blade and polishes the sword. Then breaking out in a new song, in which are heard the motives of the fire-god and the sword, he swings it through the air, and bringing it down with force splits the anvil in twain.

The music accompanying this great scene, imitating the various sounds of the forge, the flutter of the fire, the hissing of the water, the filing of the sword, and the blows upon the anvil, is realism carried to the very extreme of possibilities.

The great exploit has been successful, and Siegfried at last has Siegmund's sword. Mime takes him to the cave where Fafner, the giant-dragon, guards the gold. Siegfried slays the monster, and laughs over the ease of the task. His finger is heated with the dragon's blood, and as he puts it to his lips to cool it he tastes the blood, and thus learns the language of the birds. He cares nought for the treasure, and takes only the ring and a magic helmet, which enables the wearer to assume any shape. After the contest he throws himself at the foot of a tree in the forest and dreamily listens to the "Waldweben," the rustle and mysterious stirrings of the woods. Amid all these subtle, soothing sounds, pierced now and then with the songs of the birds, and distant cries in far-away sylvan recesses, he realizes that he is alone, while his old companions of the woods are together. He thinks of the mother whom he has never known, and of that mysterious being whom he has never seen, with whom he could enjoy the companionship he observes among the birds. The passion of love begins to assert itself vaguely and strangely, but full soon it will glow out with ardent flame. A bird flying over his head sings to him. He can understand its song and fancies it his mother's voice coming to him in the bird-notes. It tells him now he has the treasure, he should save the most beautiful of women and win her to himself. "She sleeps upon a rock, encircled with flames; but shouldst thou dare to break through them, the warrior-virgin is thine." The bird wings its flight through the forest, and Siegfried, joyously seizing his sword, follows it with swift foot, for he knows it is guiding him to Brünnhilde. The time for great deeds has come. The wild, free life of the forest is over.

The third act once more shows us the god Wotan still plunged in gloom. Gazing into a deep abyss, he summons Erda, who knows the destiny of all the world, to question her again as to the twilight of the gods. The mysterious figure

appears at his bidding, but has nothing further to communicate. Their doom is certain. The fearless race of men is destined to efface the gods, and Walhalla must disappear. The hero is at hand, and coming rapidly. The despairing Wotan, who appears in this scene as "Der Wanderer" (the wanderer), cries out, "So be it. It is to this end I aspire." He turns gloomily away, and confronts Siegfried bounding from rock to rock like a deer, still following his airy guide. The god angrily tries to bar his way, but in vain. His lance is shattered at a single blow of the sword Nothung, which he himself had once so easily shivered. It is the first catastrophe of the final fate which is approaching. The hero without fear has come, the free will of man has begun to manifest itself. The power of the gods is breaking. Joyously Siegfried rushes on over the rocks. He is soon bathed in the glow of the fire, which casts weird shadows through the wild glen. Now the burning wall of red flames is before him. With a ringing cry of exultation he dashes through them, and before him lies the sleeping maiden in her glistening armor. Mad with her beauty and his own overpowering passion, he springs to her side and wakes her with a kiss. The Volsung and the Valkyrie gaze at each other a long time in silence. Brünnhilde strives to comprehend her situation, and to recall the events that led up to her punishment, while love grows within her for the hero who has rescued her, and Siegfried is transfixed by the majesty of the maiden. As she comes to herself and fully realizes who is the hero before her and foresees the approaching doom, she earnestly appeals to him:

"Leave, ah, leave,
Leave me unlost,
Force on me not
Thy fiery nearness.
Shiver me not
With thy shattering will,
And lay me not waste in thy love."

What is preordained cannot be changed. Siegfried replies with growing passion, and Brünnhilde at last yields, and the two join in an outburst of exultant song:

"Away, Walhalla,
In dust crumble
Thy myriad towers.
Farewell, greatness,
And gift of the gods.
You, Norns, unravel
The rope of runes.
Darken upwards,
Dusk of the gods.
Night of annulment,
Draw near with thy cloud.
I stand in sight
Of Siegfried's star.
For me he was,
And for me he will ever be."

With this great duet, which is one of the most extraordinary numbers in the trilogy for dramatic power and musical expression of human emotion, this division closes.

Die Götterdämmerung

The last division of the tragedy opens under the shade of a huge ash-tree where the three Fates sit spinning and weaving out human destinies. As they toss their thread from one to the other, — the thread they have been spinning since time began, — they foresee the gloom which is coming. Suddenly it snaps in their fingers, whereupon the dark sisters crowding closely together descend to the depths of the earth to consult with the ancient Erda and seek shelter near her. Meanwhile as day breaks Siegfried and Brünnhilde emerge from the glen where they have been reposing in mutual happiness. Brünnhilde has told her lover the story of the gods and the secrets of the mystic runes, but he is still unsatisfied. His mission is not yet fulfilled. He must away to perform new deeds. Before he leaves her he gives her the ring as his pledge of fidelity, and they part, after exchanging mutual vows of love and constancy.

In his search for further exploits, Siegfried arrives at the dwelling of Gunther, a powerful Rhenish chief, head of the

Gibichungen, another race of heroes, where also resides Gutrune, his fascinating sister, and the evil Hagen, begotten by Alberich of Crimhilda, Gunther's mother, who was the victim of his gold. Alberich's hatred of the gods and all connected with them is shared by his son, who has been charged by the Nibelung to recover the gold. From this point the tragic denouement rapidly progresses. Siegfried's horn is heard in the distance, and he soon crosses Gunther's threshold, where his ruin is being plotted by the sinister Hagen. He is hospitably received, and at Hagen's bidding Gutrune pours out and offers him a draught so cunningly mixed that it will efface all past remembrances. He is completely infatuated with the girl's beauty, and as the potion takes effect, the love for Brünnhilde disappears. He demands Gutrune in marriage, and Hagen promises her upon condition that he will bring Brünnhilde as a bride for Gunther. Siegfried departs upon the fatal errand, and after taking from her the ring drags her by force to deliver her to Gunther. The Valkyrie rises to a sublime height of anger over her betrayal, and dooms Siegfried to death in the approaching hunt, for by death alone she knows that she can regain his love.

The last act opens in a rocky glen on the banks of the Rhine, the ripple of whose waters is repeated in the melody of "The Rhinegold." Siegfried is separated from his companion, and while alone, the song of the Rhine-daughters is heard. They rise to the surface of the gleaming water and demand their gold, but Siegfried refuses to restore it. They warn him again to flee from the curse, but he proudly exclaims that his sword is invincible and can crush the Norns. Sadly they float away to the sound of harps shimmering over the water. Gunther's horn is heard among the hills, and Siegfried exultantly answers it. The huntsmen assemble and prepare for a feast. Siegfried relates his adventure with the Rhine-daughters, and when Hagen asks him if it is true that he can understand the language of the birds, he tells the whole story of his life in the "Rheinfahrt" (Rhine journey), — a song built up of all the motives which have been heard in the "Siegfried" division, — the melody of the sword, the

stir of the woods, the song of the mysterious bird, Mime's enticement, the love of Brünnhilde, and the flaming fire following each other in rapid and brilliant succession through the measures of the picturesque description. As the song dies away, two ravens, messengers of ill omen, fly across the stage. The curse motive sounds gloomily through the orchestra. Hagen springs to his feet and suddenly and treacherously plunges his spear into Siegfried's back, then suddenly turns and disappears among the rocks. The hero falls to the earth and dies breathing Brünnhilde's name, for in the last supreme moment the spell of Hagen's draught passes away. With his last breath he breaks out in a death-song of surpassing beauty and majesty, in which the motives are those of the Volsung and the Valkyrie, as well as of the destiny which is to reunite them in death. Once more he murmurs the name of Brünnhilde, and then his companions tenderly place him upon his shield, and lifting him upon their shoulders carry him to the misty summits and disappear in the cloud, to the mighty and impressive strains of a funeral march, built up on the motives of Siegmund, the love-duet of Siegmund and Sieglinde, the sword and Volsung's motives, and Siegfried's great theme. In the interweaving of these motives and their sombre coloring, in massive fortissimo and crescendo effects, in expressive musical delineation, and in majestic solemnity, the Siegfried funeral march must take precedence of all other dirges. In truth it is a colossal and heroic funeral poem fit to celebrate the death of a demigod. In the last scene Siegfried's body is borne back to the hall of the Gibichungs amid loud lamenting. When Gutrune learns what has occurred, she bitterly curses Hagen and throws herself on Siegfried's corpse. Hagen and Gunther quarrel for the possession of the ring, and Gunther is slain; but when Hagen tries to take the ring, the hand of the dead hero is raised in warning. Then Brünnhilde solemnly and proudly advances in the light of the torches and bids the empty clamor cease, for " this is no lamenting worthy of a hero." She orders a funeral pyre to be built, and Siegfried is laid thereon. She contemplates the dead hero with passionate love and sadness, and then solemnly turning to

those about her, exclaims: "Those who efface the fault of the gods are predestined to suffering and death. Let one sacrifice end the curse. Let the Ring be purified by fire, the waters dissolve it forever. The end of the gods is at hand. But though I leave the world masterless, I give it this precious treasure. In joy or in suffering, happiness can alone come from love." She seizes a burning brand, and invoking Loge, god of fire, flings it upon the pyre. Her horse is brought to her, and she proudly mounts it:

"Grane, my horse,
Hail to thee here!
Knowest thou, friend,
How far I shall need thee?
Heiaho! Grane!
Greeting to him.
Siegfried! See, Brünnhilde
Joyously hails thee, thy bride."

She swings herself upon her steed and dashes into the furious flames. At last they die away, and the Rhine rushes forward from its banks and covers the pyre. The exultant Rhine-daughters are swimming in the flood, for Brünnhilde has thrown them the ring. Hagen makes a last desperate effort to clutch it, but Woglinde and Wellgunde wind their arms about him, and as they drag him into the depths Flosshilde holds the ring above the waters, and the exultant song of the Rhine-daughters is heard above the swelling tide, while far in the distance a red flame spreads among the clouds. Walhalla is blazing in the sky. The dusk of the gods has come. Reparation has been made. The hero without fear is victorious. Free will, independent of the gods, will rule the world, and the gods themselves are lost in the human creation. Love is given to men, and conquers death.

Parsifal

"Parsifal," a "Bühnenweihfestspiel" (festival acting-drama), words by Wagner, was concluded in 1882, and first

produced at Baireuth, July 26, 1882, only about seven months before the distinguished composer's death, with Mme. Friedrich-Materna as Kundry, Herr Winckelmann as Parsifal, and Herr Scaria as Gurnemanz.

The theme of the opera is taken from the cycle of Holy Grail myths to which "Lohengrin" also belongs. The reader will remember that Lohengrin in his final address declares himself son of Parsifal, the King of the Grail; and it is with this Parsifal that Wagner's last work is concerned. Parsifal, like Siegfried, represents free human nature in its spontaneous, impulsive action. He is styled in the text, "Der reine Thor" (the guileless fool), who, in consonance with the old mythological idea, overcomes the evil principle and gains the crown by dint of pure natural impulse. The opera differs widely from "The Nibelung Ring." The composer has used the free instead of the alliterative form of verse, which he then contended was best adapted to musical setting. In "The Ring" the chorus is not introduced at all until the last division is reached, while in "Parsifal" it plays an important part in every act, in the second scene of the first act there being three choirs on the stage at a time. Still there is no trace of the aria, the duet, or the recitative in the Italian style, though there is plenty of concerted music, which grows out of the dramatic necessities of the situations. When these necessities are not urgent the music flows on in dialogue form, as in "The Ring."

The vorspiel is based upon three motives connected with the mystery of the Grail, which forms the keynote of the opera, though in a different aspect from that which the Grail assumes in "Lohengrin," where it can only be visible to the eye of faith, while in "Parsifal" it distinctly performs its wonders. Let it be remembered that the Grail is the chalice from which Christ drank with his disciples at the Last Supper, and in which his blood was received at the cross. The first of these motives is of the same general character as the Grail motive in the "Lohengrin" vorspiel; the second is an impressive phrase for trumpets and trombones, which will be heard again when the Knights of the Grail are summoned to

their duties; and the third is a broad, dignified melody in the chorale form.

The action of the drama occurs in the north of Spain, and in the Vicinity of Monsalvat, the Castle of the Holy Grail, where this chalice was brought by angels when Christianity was in danger. The curtain rises upon a lovely forest glade on the borders of a lake, at daybreak, and discovers the Grail Knight, Gurnemanz, and two young shield-bearers, guardians of the castle, sleeping at the foot of a tree. Trumpet-calls, repeating the motive first heard in the prelude, arouse them from their sleep; and as they offer up their morning prayer the chorale is heard again. As they wend their way to the castle, they meet two knights preceding a litter upon which the wounded Amfortas, King of the Grail, is carried. In the subsequent dialogue Gurnemanz tells the story of the King's mishap. He is suffering from a wound which refuses to close, and which has been inflicted by the sacred spear, — the spear, according to the legend, with which our Saviour's side was pierced. Klingsor, a magician, had aspired to become a Knight of the Grail, but his application was refused; for only those of holy lives could watch the sacred vessel and perform its ministrations. In revenge, Klingsor studied the magic arts and created for himself a fairy palace, which he peopled with beautiful women, whose sole duty it was to seduce the Knights of the Grail. One of these women, a mysterious creature of wonderful fascinations, Kundry by name, had beguiled Amfortas, who thus fell into the power of Klingsor. He lost his spear, and received from it a wound which will never heal so long as it remains in the hands of the magician. In a vision he has been told to wait for the one who has been appointed to cure him. A voice from the Grail tells him the following mystery:

"Durch Mitleid wissend,
Der reine Thor,
Harre sein'
Den ich erkor." *

* "Let a guileless fool only, knowing by compassion, await him whom I have chosen."

Meanwhile, as the shield-bearers are carrying Amfortas towards the lake, the savage, mysterious Kundry is seen flying over the fields. She overtakes Gurnemanz and gives him a balm, saying that if it will not help the King, nothing in Arabia can, and then, refusing to accept thanks or reveal her identity, sinks to the ground in weariness. The King takes the drug with gratitude; but she scorns thanks, and sneers at those about her with savage irony. Gurnemanz's companions are about to seize her, but the old Knight warns them that she is living incarnate to expiate the sins of a former life, and that in serving the Order of the Grail she is purchasing back her own redemption. As Gurnemanz concludes, cries are heard in the wood, and two knights, approaching, announce that a swan, the bird sacred to the Grail, which was winging its way over the lake, and which the King had hailed as a happy omen, has been shot. Parsifal, the murderer, is dragged in, and when questioned by Gurnemanz, is unaware that he has committed any offence. To every question he only answers he does not know. When asked who is his mother, Kundry answers for him: "His mother brought him an orphan into the world, and kept him like a fool in the forest, a stranger to arms, so that he should escape a premature death; but he fled from her and followed the wild life of nature. Her grief is over, for she is dead." Whereupon Parsifal flies at her and seizes her by the throat; but Gurnemanz holds him back, and Kundry sinks down exhausted. Parsifal answers to the "Thor," but it remains to be seen whether he is the "reine Thor." Gurnemanz conducts him to the temple where the holy rites of the Grail are to be performed, hoping he is the redeemer whom the Grail will disclose when the love-feast of the Saviour is celebrated.

The scene changes to the great hall of the castle and the celebration of the feast of the Grail. The scene is introduced with a solemn march by full orchestra, including trombones on the stage, accompanied by the clanging of bells as the Knights enter in stately procession. They sing a pious chant in unison, the march theme still sounding. As the younger squires and pages enter, a new melody is taken in three-part

harmony, and finally an unseen chorus of boys from the extreme height of the dome sing the chorale from the introduction, without accompaniment, in imitation of angel voices. The shield-bearers bring in Amfortas upon his litter, when suddenly from a vaulted niche is heard the voice of Titurel, Amfortas's aged father, and the founder of Monsalvat, now too feeble to perform the holy offices, bidding the Grail to be uncovered. Amfortas, mourning that he, the unholiest of them, should be called, opens a golden shrine and takes out the crystal vessel. Darkness falls upon the hall, but the Grail is illuminated with constantly increasing brilliancy, while from the dome the children's voices sing, "Take My blood in the name of our love, and take My body in remembrance of Me." Parsifal watches the scene with bewildered eyes, but upon saying in reply that he does not understand the holy rite, he is contemptuously ejected from the place.

The second act reveals Klingsor's enchanted palace. The magician, gazing into a mirror, sees Parsifal approaching, and knows he is the redeemer who has been promised. He summons Kundry before him, and commands her to tempt him with her spells. She struggles against the task, for in her soul the powers of good and evil are always contending for the mastery. She longs for eternal sleep, and rest from her evil passions, but Klingsor holds her in his power. Parsifal enters, and the scene changes to a delightful garden filled with girls of ravishing beauty in garments of flowers. They crowd about him, and by their fascinating blandishments seek to gain his love, but in vain. He is still the "guileless fool." Then Kundry appears in all her loveliness, and calls him by name, — the name he had heard his mother speak. He sorrowfully sinks at Kundry's feet. The enchantress bends over him, appeals to him through his longing for his mother, and kisses him. Instantly he comprehends all that he has seen, and he cries, "The wound burns in my heart, oh, torment of love!" Then, quickly rising, he spurns her from him. He has gained the world-knowledge. She flies to him again, and passionately exclaims, "The gift of my love would make thee divine. If this hour has made thee the redeemer, let me

suffer forever, but give me thy love." He spurns her again, and cries, "To all eternity thou wouldst be damned with me, if for one hour I should forget my mission," but says he will save her too, and demands to know the way to Amfortas. In rage she declares he shall never find it, and summons the help of Klingsor, who hurls the sacred lance at Parsifal. The weapon remains suspended over his head. He seizes it and makes the sign of the cross. The gardens and castle disappear. Parsifal and Kundry are alone in a desert. She sinks to the ground with a mournful cry, and turning from her, his last words are, "Thou knowest where only thou canst see me again."

In the third act we are again in the land of the Grail. Parsifal has wandered for years trying to find Monsalvat, and at last encounters Gurnemanz, now a very old man, living as a hermit near a forest spring, and the saddened Kundry is serving him. It is the Good Friday morning, and forests and fields are bright with flowers and the verdure of spring. Gurnemanz recognizes him, and in reply to his question what makes the world so beautiful, the aged knight makes answer:

"The sad repentant tears of sinners
Have here with holy rain
Besprinkled field and plain,
And made them glow with beauty.

All earthly creatures in delight
At the Redeemer's trace so bright,
Uplift their prayers of duty.
And now perceive each blade and meadow flower,
That mortal foot to-day it need not dread."

Kundry washes "the dust of his long wanderings" from his feet, and looks up at him with earnest and beseeching gaze. Gurnemanz recognizes the sacred spear, hails him as the King of the Grail, and offers to conduct him to the great hall where the holy rites are once more to be performed. Before they leave, Parsifal's first act as the redeemer is to baptize Kundry with water from the spring. The sound of tolling bells in the distance announces the funeral of Titurel, and the scene changes to the hall where the Knights are

carrying the litter upon which Amfortas lies, awaiting the funeral procession approaching to the strains of a solemn march. The Knights demand he shall again uncover the Grail, but he refuses, and calls upon them to destroy him, and then the Grail will shine brightly for them again. Unobserved by them, Parsifal steps forward, touches the King's wound with the spear, and it is immediately healed. Then he proclaims himself King of the Grail, and orders it to be uncovered. As Amfortas and Gurnemanz kneel to do him homage, Kundry dies at his feet in the joy of repentance. Titurel rises from his coffin and bestows a benediction. Parsifal ascends to the altar and raises the Grail in all its resplendent beauty. A white dove flies down from the dome of the hall and hovers over his head, while the Knights chant their praise to God, reëchoed by the singers in the dome, whose strains sound like celestial voices:

"Miracle of supreme blessing,
Redemption to the Redeemer."

WALLACE (WILLIAM VINCENT)

Maritana

"MARITANA," romantic opera in three acts, words by Fitzball, founded upon the well-known play "Don Cæsar de Bazan," was first produced at Drury Lane, London, November 15, 1845, and in New York, May 4, 1848. The original cast was as follows:

Maritana	Miss Romer.
Don Cæsar	Mr. Harrison.
Lazarillo	Miss Poole.
Don José	Mr. Borrain.
King	Mr. Phillips.

The text follows that of the drama. The first act opens in a public square of Madrid, where a band of gypsies are singing to the populace, among them Maritana, a young girl of more than ordinary beauty and vocal accomplishments. Among the spectators is the young King Charles, who after listening to her is smitten with her charms. Don José, his minister, to carry out certain ambitious plans of his own, resolves to encourage the fascinations which have so attracted the King. He extols her beauty and arouses hopes in her breast of future grandeur and prosperity. At this juncture Don Cæsar de Bazan, a reckless, rollicking cavalier, comes reeling out of a tavern where he has just parted with the last of his money to gamblers. In spite of his shabby costume and dissipated appearance he bears the marks of high breeding. In better days he had been a friend of Don José. While he is relating the story of his downward career to the minister, Lazarillo, a forlorn young lad who has just attempted to destroy himself, accosts Don Cæsar, and tells him a pite-

ous tale of his wrongs. Don Cæsar befriends him, and in consequence becomes involved in a duel, which leads to his arrest; for it is Holy Week, and duelling during that time has been forbidden on pain of death. While Don Cæsar is on his way to prison, Don José delights Maritana by promising her wealth, a splendid marriage, and an introduction to the court on the morrow.

The second act opens in the prison, and discovers Don Cæsar asleep, with his faithful little friend watching by him. It is five o'clock when he wakes, and at seven he must die. Only two hours of life remain for him, but the prospect does not disturb him. On the other hand he is gayer than usual, and rallies Lazarillo with playful mirth. In the midst of his gayety the crafty Don José enters and professes strong friendship for him. When Don Cæsar declares that he has but one last wish, and that is to die a soldier's death instead of being ignominiously hanged, Don José says it shall be gratified upon condition that he will marry. The prisoner has but an hour and three quarters to live, but he consents. He is provided with wedding apparel, and a banquet is spread in honor of the occasion. During the feast Lazarillo brings in a paper to Don José containing the King's pardon for Don Cæsar, but the minister promptly conceals it. Maritana, her features disguised by a veil, is introduced, and as the nuptial rites are performed the soldiers prepare to execute the penalty. At the expiration of the hour Don Cæsar is led out to meet his fate, but Lazarillo has managed to extract the balls from the guns. The soldiers perform their duty, and Don Cæsar feigns death; but as soon as the opportunity occurs, he leaves the prison and hurries to a grand ball given by the Marquis and Marchioness de Montefiori at their palace, while the Marquis, who has his instructions from Don José to recognize Maritana as his long-lost niece, is introducing her as such. Don Cæsar enters and demands his bride. The astonished Don José, perceiving that his scheme to introduce Maritana at court is liable to be frustrated, offers the Marquis a rich appointment if he will induce his wife to play the part he shall suggest. The scheme

is soon arranged, and the Marchioness, closely veiled, is presented to Don Cæsar as the Countess de Bazan. Disgusted at "the precious piece of antiquity," as he terms her, and fancying that he has been duped, he is about to sign a paper relinquishing his bride, when he suddenly hears Maritana's voice. He recognizes it as the same he had heard during the marriage rites. He rushes forward to claim her, but she is quickly carried away, and he is prevented from following.

The last act opens in a palace belonging to the King, where Maritana is surrounded with luxury, though she is as yet unaware that she is in the royal apartments. Don José, fancying that Don Cæsar will not dare to make his appearance, as he does not know of his pardon, carries out his plot by introducing the King to her as her husband. She at first rejects him, and as he presses his suit Don Cæsar breaks into the apartment. The King in a rage demands to know his errand. He replies that he is in quest of the Countess de Bazan, and with equal rage inquires who he (the King) is. The King in confusion answers that he is Don Cæsar, whereupon the latter promptly replies, "Then I am the King of Spain." Before further explanation can be made, a messenger arrives from the Queen with the announcement that she awaits the King. After his departure Don Cæsar and Maritana mutually recognize each other, and upon her advice he resolves to appeal to the Queen to save her. He waits for her Majesty in the palace garden, and while concealed, overhears Don José informing her that the King will meet his mistress that night. He springs out, and denouncing him as a traitor to his King slays him, and then returning to Maritana's apartment finds the King there again, and tells him what has occurred. He has saved the King's honor; will the King destroy his? The monarch, overcome with Don Cæsar's gallantry and loyalty, consigns Maritana to him and appoints him Governor of Granada. The appointment does not suit Don Cæsar, for Granada is too near his creditors. The King, laughing, changes it to Valencia, a hundred leagues away, and thither Don Cæsar conducts his happy bride.

The drama is one which is well adapted to bright, cheerful, melodious music, and the opportunity has been well improved, for "Maritana" is one of the sprightliest and brightest of all the English operas, and contains several ballads which for beauty and expressiveness may well challenge any that Balfe has written. The principal numbers in the first act are Maritana's opening song in the public square ("It was a Knight of princely Mien"); the romanza which she subsequently sings for Don José ("I hear it again, 't is the Harp in the Air"), which is one of the sweetest and most delicate songs in any of the lighter operas; the duet between Maritana and Don José ("Of fairy Wand had I the Power"); Don Cæsar's rollicking drinking-song ("All the World over, to love, to drink, to fight, I delight"); and the tripping chorus ("Pretty Gitana, tell us what the Fates decree"), leading up to the stirring ensemble in the finale, when Don Cæsar is arrested. The first scene of the second act is the richest in popular numbers, containing an aria for alto, Lazarillo's song ("Alas! those Chimes so sweetly pealing"); a charming trio for Don Cæsar, Lazarillo, and Don José ("Turn on, old Time, thine Hour-glass"); Don Cæsar's stirring martial song ("Yes, let me like a Soldier fall"); the serious ballad ("In happy Moments, Day by Day"), written by Alfred Bunn, who wrote so many of the Balfe ballads; and the quartet and chorus closing the scene ("Health to the Lady, the lovely Bride!"). The second scene opens with a pretty chorus in waltz time ("Ah, what Pleasure! the soft Guitar"), followed by an aria sung by the King ("The Mariner in his Bark"), and introduced by an attractive violin prelude. The finale is a dramatic ensemble, quintet, and chorus ("What Mystery must now control"). The last act falls off in musical interest, though it is very strong dramatically. It contains a few numbers, however, which are very popular; among them one of the most admired of all English songs ("Scenes that are brightest"), which Maritana sings in the King's apartments at the beginning of the act; the humorous duet between the King and Don Cæsar when they meet; the love duet between

Don Cæsar and Maritana ("This Heart with Bliss o'erflowing"); and Don Cæsar's song ("There is a Flower that bloometh"), which is in the sentimental ballad style. The freshness, brightness, and gracefulness of the music of this little opera, combined with the unusual interest and delicate humor of the story, have always commended it to popular admiration.

WEBER (CARL MARIÀ VON)

Der Freischütz

"DER Freischütz," romantic opera in three acts, words by Friedrich Kind, was first produced at Berlin, June 18, 1821. It is one of the most popular operas in the modern repertory. It was first performed in Paris, December 7, 1824, as "Robin des Bois," with a new libretto by Castile Blaze and Sauvage, and many changes in the score, such as divertisements made up of the dance music in "Preciosa" and "Oberon," and of "The Invitation to the Dance," scored by Berlioz. In 1841 it was again given in Paris, with an accurate translation of the text by Pacini, and recitatives added by Berlioz, as "Le Franc Archer." Its first English performance in London was given July 22, 1824, as "Der Freischütz, or, The Seventh Bullet," with several ballads inserted; and its first Italian at Covent Garden, March 16, 1850, with recitatives by Costa, as "Il Franco Arciero." It was first represented in New York, March 3, 1825. It was so popular in England in 1824 that no less than nine theatres were presenting various versions of it at the same time. The original cast was as follows:

Agatha	Frau Caroline Seidler.
Annchen	Frl. Johanna Eunike.
Max	Herr Carl Stümer.
Caspar	Herr Heinrich Blume.
Ottakar	Herr Rubinstein.
Kuno	Herr Waner.
Hermit	Herr Gern.
Kilian	Herr Wiedemann.

The text of the opera is taken from a story in "Popular Tales of the Northern Nations," and is founded upon a

traditional belief that a demon of the forest furnishes a marksman with unerring bullets cast under magical influences. Kuno, the head ranger to the Prince of Bohemia, too old longer to continue in his position, recommends Max, a skilful marksman, who is betrothed to his daughter Agatha, as his successor. The Prince agrees to accept him if he proves himself victor at the forthcoming hunting-match. Caspar, the master-villain of the play, who has sold himself to the demon Zamiel, and who also is in love with Agatha, forms a plot to ruin Max and deliver him over to Zamiel as a substitute for himself, for the limit of his contract with the Evil One is close at hand. With Zamiel's aid he causes Max to miss the mark several times during the rehearsals for the match. The lover is thrown into deep dejection by his ill luck, and while in this melancholy condition is cunningly approached by Caspar, who says to him that if he will but repeat the formula, "In the name of Zamiel," he will be successful. He does so, and brings down an eagle soaring high above him. Elated with his success, Caspar easily persuades him that he can win the match if he will meet him at midnight in the Wolf's Glen, where with Zamiel's aid he can obtain plenty of magic bullets.

The second act opens in Kuno's house, and discloses Agatha in melancholy mood as she forebodes coming evil. A hermit whom she has met in the woods has warned her of danger, and given her a wreath of magic roses to ward it off. An ancestral portrait falling from the walls also disturbs her; and at last the appearance of the melancholy Max confirms her belief that trouble is in store for her. Max himself is no less concerned. All sorts of strange sounds have troubled him, and his slumbers have been invaded with apparitions. Nevertheless, he goes to the Wolf's Glen; and though spectres, skeletons, and various grotesque animals terrify him, and his mother's spirit appears and warns him away, he overcomes his fright and appears with Caspar at the place of incantation. Zamiel is summoned, and seven bullets are cast, six of which are to be used by Max himself in the forthcoming match, while the seventh will be at the disposal of

the demon. Little dreaming the fate which hangs upon the seventh, Caspar offers no objections.

The third act opens, like the second, in Kuno's house, and discovers Agatha preparing for her nuptials, and telling Annchen a singular dream she has had. She had fancied herself a dove, and that Max fired at her. As the bird fell she came to herself and saw that the dove had changed to a fierce bird of ill omen which lay dying at her feet. The melancholy produced by the dream is still further heightened when it is found that a funeral instead of a bridal wreath has been made for her; but her heart lightens up again as she remembers the magic rose-wreath which the hermit had enjoined her to wear on her wedding day. At last the eventful day of trial comes, and the Prince and all his courtiers assemble to witness the match. Max makes six shots in succession which go home to the mark. At the Prince's command he fires the seventh, Zamiel's bullet, at a dove flying past. As he fires, Agatha appears to him as the dove, and he fancies he has slain her. The wreath protects her, however, and Zamiel directs the bullet to Caspar's heart. The demon claims his victim, and Max his bride, amid general rejoicing.

The overture, which is one of the most favorite numbers of its class in the concert room as well as in the opera house, is a masterpiece of brilliant and descriptive instrumentation, and furnishes us with a key to the whole story in its announcement of the leading themes. It opens with an adagio horn passage of great beauty, giving us the groundwork of the entire action; and then follow motives from Max's grand scena in the first act, the Incantation music, Agatha's moonlight scene, and other episodes connected with the action of Max and Caspar. Indeed, the frequent and expressive use of the Leit motif all through the work seems to entitle Weber to the credit of its invention.

The first act opens with a spirited chorus of villagers, followed by a lively march and a comic song by Kilian, in which he rallies Max upon his bad luck. The next number is a trio and chorus, with solos for the principals, Max,

Kuno, and Caspar ("O diese Sonne, furchtbar steigt sie mir empor"). Max laments his fate, but Kuno encourages him, while Caspar insinuates his evil plot. The trio is of a sombre cast at the beginning, but as it progresses, the horns and an expressive combination of the chorus give it a cheerful character. It is once more disturbed, however, by Caspar's ominous phrases, but at last Kuno and his men cheer up the despondent lover with a brisk hunting-chorus, and the villagers dance off to a lively waltz tempo. Max is left alone, and the next number is a grand tenor scene. It opens with a gloomy recitative, which lights up as he thinks of Agatha, and then passes into one of the most tender and delicious of melodies ("Durch die Wälder, durch die Auen"), set to a beautiful accompaniment. Suddenly the harmony is clouded by the apparition of Zamiel, but as he disappears, Max begins another charming melody ("Jetzt ist wohl ihr Fenster offen"), which is even more beautiful than the first. As Zamiel reappears the harmony is again darkened; but when despairing Max utters the cry, "Lives there no God!" the wood-demon disappears, and the great song comes to an end. In this mood Caspar meets him, and seeks to cheer him with an hilarious drinking-song ("Hier im ird'schen Jammerthal"), furious in its energy, and intended to express unhallowed mirth. The act closes with Caspar's bass aria of infernal triumph ("Triumph! die Rache, die Rache gelingt"), accompanied by music which is weird and shadowy in its suggestions.

The second act opens with a duet ("Schelm! halt fest") in which Agatha's fear and anxiety are charmingly contrasted with the lightsome and cheery nature of Annchen, her attendant, and this in turn is followed by a naive and coquettish arietta ("Kommt ein schlanker Bursch gegangen") sung by the latter. Annchen departs, and Agatha, opening her window and letting the moonlight flood the room, sings the famous scena and prayer ("Leise, leise, fromme Weise"), beginning, after a few bars of recitative, with a melody full of prayer and hope and tender longings, shaded with vague presentiment. It is an adagio of exquisite beauty, closing with an ecstatic outburst of rapture ("Alle meine Pulse schlagen")

as she beholds her lover coming. The melody has already been heard in the overture, but its full joy and splendid sweep are attained only in this scene. In the next scene we have a trio ("Wie? was? Entsetzen?") between Max, Annchen, and Agatha, in which the musical discrimination of character is carried to a fine point; and the act concludes with the incantation music in the Wolf's Glen, which has never been surpassed in weirdness, mystery, and diablerie, and at times in actual sublimity. Its real power lies in the instrumentation; not alone in its vivid and picturesque presentation of the melodramatic scene with its hideous surroundings, but in its expressiveness and appositeness to the action and sentiment by the skilful use of motives.

The last act has an instrumental prelude foreshadowing the Hunters' Chorus. It opens with a graceful but somewhat melancholy aria of a religious character ("Und ob die Wolke sie verhülle"), sung by Agatha, in which she is still wavering between doubt and hope, and succeeded by another of Annchen's arias, beginning with the gloomy romance ("Einst traumte meiner sel'gen Base"), and closing with a lively allegro ("Trübe Augen, Liebchen"), which is intended to encourage her sad mistress. Then the bridesmaids sing their lively chorus ("Wir winden dir den Jungfern-Kranz"), so well known by its English title, "A rosy Crown we twine for Thee." The pretty little number is followed by the Hunters' Chorus ("Was gleicht wohl auf Erden dem Jägervergnügen,") which is a universal favorite. It leads up to a strong dramatic finale, crowded with striking musical ideas, and containing Agatha's beautiful melody in the closing chorus.

Few operas have had such world-wide popularity as "Der Freischütz," and yet it is an essentially German product. The composer's son has aptly characterized it, in his biography of his father: "Weber did not compose 'Der Freischütz'; he allowed it to grow out of the rich soil of his brave German heart, and to expand leaf by leaf, blossom by blossom, fostered by the hand of his talent; and thus no German looks upon the opera as a work of art which appeals to him from without. He feels as if every line of the work came from

his own heart, as if he himself had dreamed it so, and it could no more sound otherwise than the rustling of an honest German beech-wood."

Oberon

"Oberon, or, The Elf King's Oath," romantic and fairy opera in three acts, words by J. R. Planché, was first produced at Covent Garden, London, April 12, 1826, in English. Its first Italian performance was given in the same city, July 3, 1860, the recitatives being supplied by Benedict, who also added several numbers from "Euryanthe." It was first sung in America at Philadelphia, March 12, 1827. The original cast was as follows:

Reiza	Miss Paton.
Fatima	Mme. Vestris.
Puck	Miss Cawse.
Huon	Mr. Braham.
Oberon	Mr. Bland.
Sherasmin	Mr. Fawcett.
Mermaid	Miss Gownell.

The librettist, Planché, in a tribute to Weber, gives the origin of the story of "Oberon." It appeared originally in a famous collection of French romances, "La Bibliothèque Bleue," under the title of "Huon of Bordeaux." The German poet Wieland adopted the principal incidents of the story as the basis of his poem, "Oberon," and Sotheby's translation of it was used in the preparation of the text. The original sketch of the action, as furnished by Planché, is as follows:

"Oberon, the Elfin King, having quarrelled with his fairy partner, vows never to be reconciled to her till he shall find two lovers constant through peril and temptation. To seek such a pair his 'tricksy spirit,' Puck, has ranged in vain through the world. Puck, however, hears the sentence passed on Sir Huon of Bordeaux, a young Knight, who having been insulted by the son of Charlemagne, kills him in single combat, and is for this condemned by the monarch to travel to

Bagdad to slay him who sits on the Caliph's left hand, and to claim his daughter as his bride. Oberon instantly resolves to make this pair the instruments of his reunion with his Queen, and for this purpose he brings up Huon and Sherasmin asleep before him, enamours the Knight by showing him Reiza, daughter of the Caliph, in a vision, transports him at his waking to Bagdad, and having given him a magic horn, by the blasts of which he is always to summon the assistance of Oberon, and a cup that fills at pleasure, disappears. Here Sir Huon rescues a man from a lion, who proves afterwards to be Prince Babekan, who is betrothed to Reiza. One of the properties of the cup is to detect misconduct. He offers it to Babekan. On raising it to his lips the wine turns to flame, and thus proves him a villain. He attempts to assassinate Huon, but is put to flight. The Knight then learns from an old woman that the Princess is to be married next day, but that Reiza has been influenced, like her lover, by a vision, and is resolved to be his alone. She believes that fate will protect her from her nuptials with Babekan, which are to be solemnized on the next day. Huon enters, fights with and vanquishes Babekan, and having spellbound the rest by a blast of the magic horn, he and Sherasmin carry off Reiza and Fatima. They are soon shipwrecked. Reiza is captured by pirates on a desert island and brought to Tunis, where she is sold to the Emir and exposed to every temptation, but she remains constant. Sir Huon, by the order of Oberon, is also conveyed thither. He undergoes similar trials from Roshana, the jealous wife of the Emir, but proving invulnerable she accuses him to her husband, and he is condemned to be burned on the same pile with Reiza. They are rescued by Sherasmin, who has the magic horn. Oberon appears with his Queen, whom he has regained by their constancy, and the opera concludes with Charlemagne's pardon of Huon."

The overture, like that of "Der Freischütz," reflects the story, and is universally popular. Its leading themes are the horn solo, which forms the symphony of Sir Huon's vision, a short movement from the fairies' chorus, a martial strain from the last scene in the court of Charlemagne, a passage

from Reiza's scene in the second act, and Puck's invocation of the spirits.

The first act opens in Oberon's bower with a melodious chorus of fairies and genii ("Light as fairy Feet can fall") followed by a solo for Oberon ("Fatal Oath"), portraying his melancholy mood, and "The Vision," a quaint, simple melody by Reiza ("Oh! why art thou sleeping?"), which leads up to an ensemble ("Honor and Joy to the True and the Brave"), containing a solo for Oberon, during which the scene suddenly changes from the fairy bower to the city of Bagdad. Huon has a grand scena ("Oh! 't is a glorious Sight"), a composition in several movements beginning with a dramatic bravura illustrative of the scenes of the battlefield, and closing with a joyous, brisk allegretto ("Joy to the high-born Dames of France"). The finale begins with an aria by Reiza ("Yes, my Lord"), in the Italian style, passing into a duet for Reiza and Fatima, and closing with the chorus, "Now the Evening Watch is set."

The second act opens with a characteristic chorus ("Glory to the Caliph"), the music of which has been claimed by some critics as genuinely Moorish, though it is probable that Weber only imitated that style in conformity to the demands of the situation. A little march and three melodramatic passages lead up to an arietta for Fatima ("A lovely Arab Maid") beginning with a pleasing minor and closing in a lively major. This leads directly to the quartet ("Over the dark blue Waters") — one of the most attractive numbers in the opera. It is a concerted piece for two sopranos, tenor, and bass, opening with two responsive solos in duet, first for the bass and tenor, and then for the two sopranos, the voices finally uniting in a joyous and animated movement of great power. The music now passes to the supernatural, and we have Puck's invocation to the spirits, whom he summons to raise a storm and sink the vessel in which the lovers have embarked. The chorus of the spirits in response is a very rapid presto movement, and in its way as effective as the incantation music in "Der Freischütz." The storm rises, the orchestra being the medium of the description, which is graphic

and effective. Huon has a short impressive prayer ("Ruler of this awful Hour"), and then follows Reiza's magnificent apostrophe to the sea ("Ocean, thou mighty Monster that liest curled like a green Serpent round about the World"). The scene is heroic in its construction, and its effective performance calls for the highest artistic power. It represents the gradual calm of the angry waters, the breaking of the sun through the gloom, and the arrival of a boat to the succor of the distressed Reiza. The immense effect of the scene is greatly enhanced by the descriptive instrumentation, especially in the allegro describing the rolling of the billows and the recitative and succeeding andante picturing the outburst of the sun. The mermaid's song ("Oh! 't is pleasant"), with its wavy, flowing melody, forms a fitting pendant to this great picture of elementary strife; and a delicate and graceful chorus closes the act.

The third act opens with a lovely song for Fatima ("Oh! Araby, dear Araby"), consisting of two movements, — an andante plaintively recalling past memories, and an allegro of exquisite taste. The song, it is said, was a special favorite with the composer. It is followed by a duet for Sherasmin and Fatima ("On the Banks of sweet Garonne"), which is of a vivacious and comic nature in Sherasmin's part, and then passes into a tender minor as Fatima sings. The next number is a trio for soprano, alto, and tenor ("And must I then dissemble?"), written much in the style of the trio in "Der Freischütz," and yet purely original in its effect. Reiza follows with a smooth, flowing, and pathetic cavatina ("Mourn thou, poor Heart"), which is succeeded in marked contrast by a joyous rondo ("I revel in Hope") sung by Sir Huon. The next scene is that of Sir Huon's temptation, a voluptuous passage for ballet and chorus, interrupted at intervals by the energetic exclamations of the paladin as he successfully resists the sirens. The gay scene leads up to the finale. Sir Huon and Reiza are bound to the stake, surrounded by slaves singing a weird chorus. A blast from the magic horn sets them dancing, and a quartet for the four principal characters based upon the subject of the slaves' chorus ensues. Oberon

appears and takes his leave after transporting the whole company to the royal halls of Charlemagne. A stirring march opens the scene, a beautiful aria by Huon follows ("Yes! even Love to Fame must yield"), and a chorus by the entire court closes the opera.

Euryanthe

The opera "Euryanthe" was written for the Kärnthnerthor Theatre, Vienna, where it was first produced October 25, 1823, though not with the success which afterwards greeted it in Berlin, owing to the Rossini craze with which the Austrian capital was afflicted at that time. The original cast was as follows:

Euryanthe	Frl. Sontag.
Eglantine	Frau Grünbaum.
Lysiart	Herr Forti.
Adolar	Herr Heitzinger.
Ludwig VI	Herr Seipelt.

The libretto is by Helmine von Chezy, an eccentric old woman who proved a sad torment to the composer. The plot was adapted from an old French romance, entitled "L'Histoire de Gerard de Nevers et de la belle et vertueuse Euryanthe, sa mie," and is substantially as follows:

In the palace of King Louis of France, where a brilliant assemblage is gathered, Count Adolar sings a tribute to the beauty and virtue of Euryanthe, his betrothed. Count Lysiart replies with a sneer and boast that he can gain her favor; but Adolar challenges him to bring a proof. The scene then changes to the castle of Nevers, and discloses Euryanthe longing for Adolar. Eglantine, who is also in love with Adolar, and who is conspiring against Euryanthe, soon joins her, and in their interview the latter rashly discloses the secret of a neighboring tomb known only to herself and Adolar. In this tomb rests the body of Emma, Adolar's sister, who had killed herself, and whose ghost had appeared to Euryanthe and her lover with the declaration that she can

never be at peace until tears of innocence have been shed upon the ring which was the agency employed in her death. Lysiart arrives from court with a commission to take Euryanthe to the King, while Eglantine is left behind in possession of the secret.

In the second act Lysiart deplores his failure to obtain the favor of Euryanthe; but his hopes are renewed when he meets Eglantine emerging from the tomb with the ring, and learns from her that it can be made to convict Euryanthe of indiscretion, or at least of breaking her promise not to reveal the tomb secret. He obtains the ring, confronts Euryanthe with it at the palace, and forces her to admit the broken promise. Adolar, believing that she is guilty, drags her away to a wilderness where it is his intention to kill her; but on the way they are attacked by a serpent. Adolar slays the monster, and then, seized with sudden pity, he abandons his intention of killing her, but leaves her to her fate. She is subsequently found by the King while on a hunting expedition, and to him she relates the story of Eglantine's treachery. The King takes her with him to the palace. Meanwhile Adolar has begun to suspect that Euryanthe has been the victim of her base wiles, and on his way to Nevers to punish Lysiart he encounters the wedding procession of the guilty pair, and challenges him. The King suddenly arrives upon the scene and announces Euryanthe's death, whereupon Eglantine declares her love for Adolar. The furious Lysiart turns upon her and stabs her. Euryanthe is not dead. She has only fainted, and is soon restored to her lover, while Lysiart is led off to the scaffold.

The overture, which is familiar in the concert room, gives a sketch of the principal situations in the opera. The first act opens in the great banquet-hall of the King with a flowing and stately chorus ("Dem Frieden Heil") alternating between female and male voices and finally taken by the full chorus. Then follows Adolar's lovely and tender romanza ("Unter blühenden Mandelbäumen"). The next number, a chorus ("Heil! Euryanthe"), with recitatives for Adolar, Lysiart, and the King, leads up to a vigorous trio ("Wohlan!

Du kennst"). Euryanthe's idyllic and touching cavatina ("Glöcklein im Thale") is a match in beauty and tenderness for Adolar's romanza. The recitative which follows introduces a sentimental aria for Eglantine ("O mein Leid ist unermessen"), leading to a duet with Euryanthe ("Unter ist mein Stern gegangen"). A scena for Eglantine, characterized by all the hatred and fury of jealousy, introduces the finale, which consists of a vigorous chorus ("Jubeltöne") accompanying Euryanthe's solo ("Fröhliche Klänge").

The second act opens with a powerful recitative and aria for Lysiart ("Wo berg ich mich"), which is full of passion. A duet of a menacing and sombre character between Lysiart and Eglantine ("Komm denn unser Leid zu rächen") stands out in gloomy contrast with Adolar's aria ("Wehen mir Lufte Ruh'") and the duet with Euryanthe ("Hin nimm die Seele mein"), so full of grace and tenderness, which lead up to the finale, a grand quartet ("Lass mich empor zum Lichte"), with powerful chorus accompaniment.

The last act opens with the serpent episode, accompanied by characteristic music, and a recitative scene between Euryanthe and Adolar leads up to a pathetic cavatina for Euryanthe ("Hier am Quell wo Weiden stehn"). The ringing notes of the horns behind the scenes announce the approach of the King's party, who sing a fresh and sonorous hunting chorus ("Die Thale dampfen"). The remaining numbers are a duet for Euryanthe and the King with chorus ("Lasst mich hier in Ruh' erblassen"), a lovely and melodious aria with chorus for Euryanthe ("Zu ihm"), a bright wedding march and scene with chorus, and a duet for Adolar and Lysiart with chorus, leading to the grand quintet and chorus which bring the opera to a close.

WOLF-FERRARI (ERMANNO)

Suzanne's Secret

"IL Segreto di Susanna" ("Suzanne's Secret"), text by Enrico Golisciani, music by Ermanno Wolf-Ferrari, was first performed at Munich, December 4, 1909, and had its American première in New York, March 14, 1911. The composer was born in Venice January 12, 1876, his father being a German painter, August Wolf, and his mother an Italian. Up to his seventeenth year he was self-educated, Bach and Beethoven being his principal studies, and the influence of each is apparent in his "Vita Nuova." After this period he studied for a time with Rheinberger and in 1895 returned to Italy and devoted himself to the Italian masters. The outcome of his work is clearly traceable in the Italian and German characteristics of his music.

The story of "Suzanne's Secret" is the merest trifle. Count Gil, the husband of Suzanne, detects the odor of cigarette smoke in the drawing-room and thereupon suspects her of entertaining a lover in the house and goes so far as openly to charge her with having a secret. Suzanne, who is a confirmed cigarette smoker, thinking that he is enraged because she smokes, admits that she has. In his jealous fury the Count makes havoc with the furnishings of the room and leaves his wife in a fit of tears over his insane jealousy. After he has left she consoles herself with another cigarette. Meanwhile the Count, who fancies he has discovered the trail of the unknown lover, returns in time to find her smoking. The secret is out, peace is restored, and the curtain falls upon the servant, who has been clearing up the wreck, himself lighting a cigarette.

No lighter subject was ever set to music than "Suzanne's Secret." Indeed it almost seems too flimsy for musical illustration, and yet the composer has succeeded in making his little one-act opera thoroughly interesting, and very fascinating in its musical effect. It is light, tuneful, and vivacious throughout, and the listener finds no dull moments in it. Its most striking passages are the prelude, which contains four themes worked up in skilful contrapuntal manner and marked in the score as an "overture in miniature," a description which rightly belongs to the whole opera, the sentimental character of Suzanne's meditation as she deplores the rage of the Count and proceeds to console herself with a fresh cigarette, and the happy duet of the two, after the secret is out. The opera is in the style of the miniature Italian musical comedies which were in vogue two or three centuries ago. One of his biographers states that his music "in simplification of form, restoration of quality between content and form, artistic harmony between idea and expression" is "a new creation in the spirit of Mozart." It has indeed the gaiety and vivacity of that supreme master of melody.

Le Donne Curiose

"Le Donne Curiose" ("The Curious Woman") had its first performance in Munich, November 27, 1903, and was first heard in this country in New York, December 28, 1911. The principal roles on that occasion were assigned as follows:

Rosaura	Geraldine Farrar.
Florindo	Hermann Jadlowker.
Ottavio	Adamo Didus.
Beatrice	Jeanne Maubourg.
Lelio	Antonio Scotti.
Eleonora	Rita Fornia.
Colombina	Bella Alten.
Pantalone	Antonio Pini-Corsi.
Arlecchini	Andrea de Segurola.

The opera is described upon the score as "a musical comedy in three acts after Carlo Goldoni, by Count Dr. Luigi Sugana, German version by Hermann Peibler"—in a word, a comedy of manners set to music.

The story, like that of "Suzanne's Secret," is a simple one. Each act has its motto, that of the first being "Women not admitted"; of the second, "I shall find out," and of the third, "Amicizia" or "Friendship." A group of Venetian gentlemen have organized a club to which women are not admitted, and the first scene discloses them at a banquet which Pantalone has provided. The scene then changes to the house of Ottavio, where the wives are discussing plans to discover what the husbands are doing. At last Colombina succeeds in finding the password "Amicizia." The first scene of the second act changes to the house of Lelio. Eleonora discovers from a letter in her husband's pocket that the men have had new keys made. When Ottavio and his family arrive the women use every effiort to get the keys, and Colombina once more succeeds. They now determine to satisfy their curiosity by visiting the club. But Rosaura, being only a young girl, is to be left at home. She however succeeds in getting a key from her lovesick Florindo. In the last act, after more or less trouble, the women effect an entrance, only to find that their lovers and spouses are enjoying a good dinner. After being well scolded for their inquisitiveness they are forgiven, and all join in a merry dance. The love interest in the story is sustained by Rosaura and Florindo.

"Le Donne Curiose" is another instance of the skill of the composer in making one of the simplest subjects musically interesting. The overture is specially charming for the ingenious manner in which the leading motives of the opera are given out, varied and combined. The principal numbers in the first act are Eleonora's dainty aria relating her experience with a dressmaker, which develops into a trio; Colombina's graceful aria immediately following, in which she reveals her suspicions about the club; and the quarrel scene between Beatrice and her husband, in the first act;

the dramatic quartet between Rosaura, Beatrice, Florindo, and Ottavio, followed by an aria for Rosaura and a love duet between her and Florindo in the second; a part of the Venetian folksong, "Le Biondina in Gondoletti," which is afterwards sung as a whole by the occupant of a gondola, the banquet chorus of the men, and a graceful minuet closing the scene, in the last act. There has rarely been a comic opera placed upon the stage with a closer adjustment of music to the situations and general spirit of the scenes. It shows a fine blending of the old and the new. The composer has borrowed judiciously but in every case has so utilized the borrowed matter as to give it an air of originality, and in some cases has improved by refinement. The text is centuries old and he has drawn upon the old music to give it a proper setting and skilfully presents the old in modern dress so that the effect is absolutely natural and spontaneous. In every respect, in the treatment of the voice parts and of the orchestration, the work is pure musical comedy and a masterpiece of its kind.

The Jewels of the Madonna

"I Giojelli della Madonna" ("The Jewels of the Madonna"), opera in three acts, was first performed in Berlin December 24, 1911, and had its American premiére at Chicago January 16, 1912, under the personal supervision of the composer. The cast of principal characters upon that occasion was as follows:

Genarro	Amadeo Bassi.
Carmela	Louise Berat.
Maliella	Caroline White.
Rafaele	Mario Sammarco.
Biaso	Francesco Daddi.
Totonno	Edmond Warney.
Cicilio	Emilio Venturini.

The minor parts were taken by Riegelman, Witkowska, Galli (danseuse) and Fossetta. The libretto of "The Jewels of the Madonna," by C. Zangarini and E. Golisciani, pre-

sents a graphic, brilliant, passionate, and at times lurid picture of Neapolitan life. The four leading characters are Genarro, a young blacksmith living with Carmela, his mother; Maliella, an adopted daughter, of illegitimate birth; and Rafaele, a bully and leader of the Camorra. The curtain rises disclosing the hurly-burly of a Neapolitan street on the eve of the festival of the Madonna, reminding one of a similar picture in Charpentier's "Louise." Genarro is seen at work upon a candelabrum, which he dedicates to the Madonna. Maliella, in dishevelled attire, rushes from the house declaring she will join the revellers notwithstanding the protests of Genarro and Carmela. The voices of the Camorrists are heard in the distance and she runs to meet them, while Genarro and his mother pray to the Madonna to save her. Rafaele, their leader, makes love to her, but she resents his approaches and finally stabs him in the hand with a pin from her hair. He kisses the wound, declaring that with this blood kiss she has given him her heart. The procession of the Virgin appears, and while the crowd are on their knees Rafaele renews his suit and whispers to Maliella that he will get the jewels adorning the Madonna if she wishes them. Genarro espies them and tells Maliella that Rafaele is the wickedest man in Naples, but she retorts that he knows how to make love and as she goes towards the house Rafaele exultantly declares she is his.

The second act opens with a scene between Genarro and Maliella in Carmela's garden. She declares to him that she is going to live a free life and Genarro at last ceases his protests. She goes into the house and packs her clothes, and when she returns Genarro begs for a good-by kiss. She coldly turns her cheek, but Genarro passionately embraces her and tells her he is in love with her. She replies that she is in love with the man who would steal the jewels of the Madonna for her and tries to get to the street, but Genarro locks the gate, whereupon Maliella enters the house again, singing a vile street song. Left alone, Genarro suddenly gathers up some of his tools, puts out the lamp on his table, and disappears. After he has gone, the Camorrists, led by

Rafaele, come to serenade her. She descends from her chamber, and as she appears at the gate Rafaele dismisses his companions and a passionate interview occurs, at the close of which she consents to follow him to the haunts of the Camorra. When Genarro at last returns he brings with him a bundle containing the jewels, and as he opens them Maliella falls back in terror. After being assured that he had prayed to the Madonna and that she knew he was pure at heart, Maliella, fascinated by the jewels, puts them on, declaring that she wishes Rafaele might see her thus adorned. The scene closes with a mad display of passion on Genarro's part, to which Maliella submits, fancying that she is in the embrace of Rafaele.

The third act opens in the resort of the Camorrists, where an orgy is in progress as Rafaele enters. He urges on the dances, and the revel is at its height when the voice of Maliella is heard imploring Rafaele to save her from Genarro. She is admitted in a fainting condition, and Rafaele orders his men to bring Genarro dead or alive. Meanwhile she tells her story of Genarro's passion and Rafaele's love turns to scorn. He brutally repulses her, and as he does so, her shawl slips from her shoulders disclosing the jewels. Genarro suddenly appears in their midst, declaring that Maliella is his. She tears the jewels from her person and throws them down with the wild outcry that she never was his and that he stole the jewels from the Madonna. Rafaele, however, rejects her and she flees through the crowd broken-hearted. All depart leaving Genarro alone. He places the jewels upon the altar and prays to the Madonna for a sign that he is forgiven. A ray of moonlight through the window illuminates the jewels, which he takes for a sign of the Madonna's mercy. After a farewell song to his mother he draws his stiletto and kills himself.

The principal numbers are the Neapolitan songs blended with the hymns to the Virgin in the street scene; Genarro's song to the Madonna, Maliella's ballad of the Canatella, the prayer of Genarro and his mother, and the beautiful intermezzo based upon the motive of the prayer,

in the first act; Carmela's charming aria, "Wine of Salvatore," the dramatic and mystic duet for Maliella and Genarro, and the love scene following, and Rafaele's waltz-like serenade, in the second; the opening folk music in the den of the Camorrists, the two dances, Apache and Tarantelle, Rafaele's Maliella song, and Genarro's final appeal to the Virgin and farewell to his mother, in the third.

The story of the opera is disagreeable and at times borders closely upon the sensual, and the details of the closing act are unnecessarily coarse and long drawn out, and yet the "Jewels of the Madonna" is Wolf-Ferrari's master work thus far. In dramatic power, melodiousness, passion, and wonderful control of orchestral resources, it gives ample promise that the composer will yet give the world great music wedded to a great and noble theme.

INDEX

INDEX

To Composers and Operas

A

Aida, 387
Albert D', 1
Alfano, 4
Andrea Chénier, 100
Ariane et Barbe Bleue, 85
Armide, 121
Auber, 9

B

Balfe, 15
Barber of Seville, 309
Bartered Bride, The, 324
Bat, The, 326
Beethoven, 19
Bellini, 23
Bizet, 30
Bohemian Girl, The, 15
Boito, 37
Boris Gonounow, 223
Borodin, 40
Breton, 45

C

Cadman, 47
Carmen, 30
Catalani, 50
Cavalleria Rusticana, 171
Charpentier, 54
Cendrillon, 189
Cleopatra's Night, 135
Cosi Fan Tutti, 241
Cricket on the Hearth, The, 128

D

Das Rheingold, 430
Daughter of the Regiment, The, 70
Debussy, 57
De Falla, 62
Delibes, 67
Der Freischütz, 456
Der Kuhreigen, 152
Der Rosenkavalier, 336
Die Götterdämmerung, 441
Die Walküre, 433
Dinorah, 209
Don Giovanni, 233
Donizetti, 70
Don Pasquale, 74
Don Quixote, 193
Dukas, 85

E

Elektra, 335
Ernani, 372
Esclarmonde, 181
Eugen Onégin, 368
Euryanthe, 465

F

Falstaff, 393
Faust, 130
Fedora, 102
Feuersnot, 330
Février, 87
Fidelio, 19
Flotow, 93
Flying Dutchman, The, 405
Fra Diavolo, 9
Franchetti, 98

G

Germania, 98
Gianni Schicchi, 275

Giordano, 100
Girl of the Golden West, The, 270
Gluck, 119
Goldmark, 126
Gounod, 130
Grand Duchess of Gerolstein, The, 250
Griselidis, 183
Gypsy Baron, The, 328

H

Hadley, 135
Halévy, 139
Hansel and Gretel, 146
Hans Heiling, 168
Henry VIII, 320
Herodiade, 185
H. M. S. Pinafore, 342
Honegger, 142
Humperdinck, 146
Hamlet, 365

I

Il Tabarro, 273
Il Trovatore, 381
Iolanthe, 349
I Puritani, 27
Iris, 173

J

Jewels of the Madonna, The, 471
Judith, 142

K

Kienzl, 152
King's Henchman, The, 356
Königskinder, 149
Korngold, 157

L

L'Africaine, 215
L'Amore de Tre Re, 219
L'Elisir d'Amore, 78
L'Heure Espagnol, 290
L'Oracolo, 164
La Belle Helene, 252
La Boheme, 262
La Cena delle Beffe, 113
La Dolores, 45
La Favorita, 72
La Forza de Destino, 396
La Gioconda, 258
La Juive, 139
La Navarraise, 194
La Rondine, 278
La Sonambula, 25
La Traviata, 378
La Vida Breve, 62
Lakme, 67
Le Cid, 177
Le Coq d'Or, 302
Le Donne Curiose, 469
Le Jongleur de Notre Dame, 191
Le Martyre de Saint Sebastian, 59
Le Roi de Lahore, 175
Le Rossignol, 339
Le Villi, 269
Leoncavallo, 161
Leoni, 164
Les Contes de Hoffman, 256
Les Huguenots, 202
Les Pêcheurs de Perles, 33
Linda di Chamouni, 83
Lohengrin, 412
Loreley, 50
Louise, 54
Lucia di Lammermoor, 76
Lucrezia Borgia, 80

M

Madame Butterfly, 266
Madame Sans Gêne, 106
Magic Flute, The, 237
Manon, 179
Manon Lescaut, 267
Maritana, 451
Marriage of Figaro, The, 229
Marschner, 168
Martha, 93
Masaniello, 12
Mascagni, 171
Masked Ball, The, 384
Massenet, 175
Mastersingers of Nurnberg, The, 419
Mephistopheles, 37

Merry Wives of Windsor, The, 248
Meyerbeer, 202
Mignon, 362
Mikado, The, 353
Monna Vanna, 87
Montemezzi, 219
Moussorgsky, 223
Mozart, 229

N

Nicolai, 248
Norma, 23

O

Oberon, 461
Offenbach, 250
Orphée aux Enfers, 254
Orpheus, 119
Othello, 390

P

Pagliacci, 161
Parsifal, 444
Patience, 346
Pelleas et Melisande, 57
Pique Dame, 369
Pirates of Penzance, 344
Ponchielli, 258
Prince Igor, 40
Princess Ida, 351
Prophet, The, 212
Puccini, 262

Q

Queen of Sheba, The, 126
Queen's Lace Handkerchief, The, 327

R

Ravel, 290
Resurrection, 4
Reyer, 293
Rienzi, 400
Rigoletto, 375
Rimsky-Korsakow, 296
Ring of the Nibelung, 423
Robert the Devil, 206
Robin Woman, The, 47
Romeo and Juliet, 133
Rossini, 309

S

Saint-Saëns, 318
Salome, 332
Samson and Delilah, 318
Sapho, 198
Semiramide, 312
Siegfried, 437
Sigurd, 293
Smetana, 324
Sniegourochka, 296
Stradella, 96
Strauss (Johann), 326
Strauss (Richard), 330
Strawinsky, 339
Sullivan, 342
Suzanne's Secret, 468

T

Tannhauser, 408
Taylor, 356
Thais, 190
Thomas, 362
Tiefland, 1
Tosca, 264
Tristan and Isolde, 416
Tschaikowsky, 368
Turandot, 282

V

Verdi, 372
Violanta, 157

W

Wagner, 400
Wallace, 451
Weber, 456
Werther, 187
William Tell, 315
Wolf-Ferrari, 468

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